



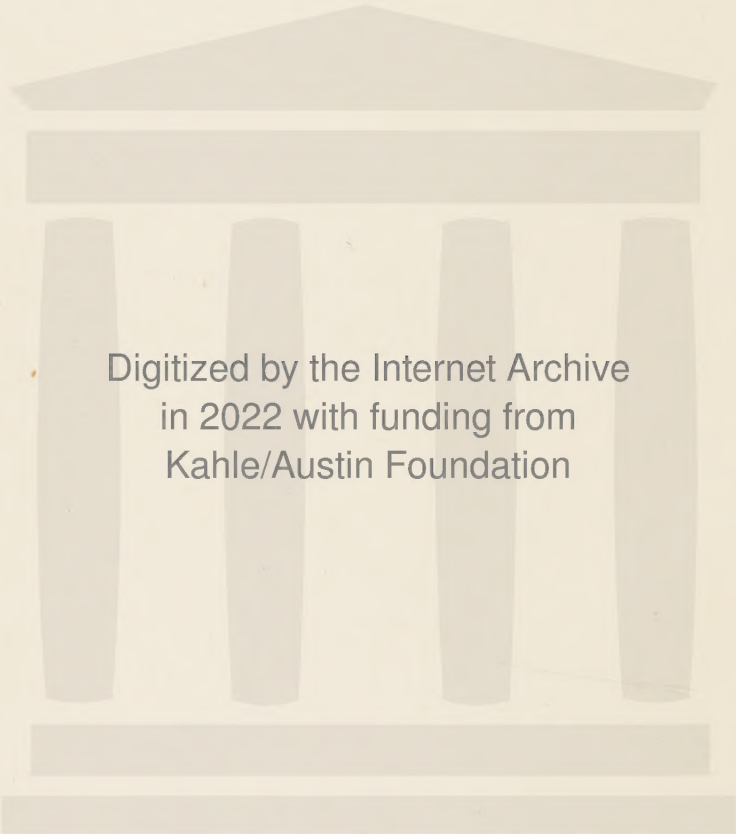
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# TOM JONES

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A COMIC OPERA IN THREE ACTS  
FOUNDED UPON FIELDING'S NOVEL

BY

ALEX. M. THOMPSON

AND

ROBERT COURTNEIDGE

LYRICS BY

CHAS. H. TAYLOR

MUSIC BY

EDWARD GERMAN

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VOCAL SCORE - - - 10/- NET CASH

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Produced by Mr. ROBERT COURTNEIDGE

# TOM JONES

## DRAMATIS PERSONAE

TOM JONES ( <i>a Foundling</i> )	.. .. .	MR. C. HAYDEN COFFIN
MR. ALLWORTHY ( <i>a Somersetshire Magistrate</i> )	.. .. .	MR. JOHN MORLEY
BLIFIL ( <i>his Nephew</i> )	.. .. .	MR. ARTHUR SOAMES
BENJAMIN PARTRIDGE ( <i>a Village Barber</i> )	.. .. .	MR. DAN ROLYAT
SQUIRE WESTERN (" <i>a fine Old English Gentleman</i> ")	.. .. .	MR. AMBROSE MANNING
GREGORY	} <i>his Servants</i>	MR. JAY LAURIER
GRIZZLE		MR. WALTER L. RIGNOLD
DOBBIN		MR. REGINALD CROMPTON
SQUIRE CLODDY	} <i>friends of Squire Western</i>	MR. HARRY COTTELL
PIMLOTT		MR. D. PERCIVAL
TONY		MR. W. BIDDLECOMBE
AN OFFICER	.. .. .	MR. H. WELCHMAN
TWO HIGHWAYMEN	.. .. .	MESSRS. MELVILLE AND DERRICK
POST BOY	.. .. .	MR. WOODIN
WAITER	.. .. .	MR. CARR EVANS
COLONEL HAMPSTEAD	.. .. .	MR. RUPERT MAR
TOM EDWARDS	.. .. .	MR. MANNERS
COLONEL WILCOX	.. .. .	MR. DALMUIR
HONOUR ( <i>Maid to Sophia</i> )	.. .. .	MISS CARRIE MOORE
MISS WESTERN ( <i>Squire Western's Sister</i> )	.. .. .	MISS MARIE DALTRA
LADY BELLASTON ( <i>a Lady of Quality</i> )	.. .. .	MISS DORA RIGNOLD
ETTOFF ( <i>her Maid</i> )	.. .. .	MISS DOROTHY WARD
HOSTESS OF THE INN AT UPTON	.. .. .	MISS FLORENCE PARFREY
BESSIE WISEACRE	} <i>Friends of Sophia</i>	MISS MINNA GREEN
LETTIE WHEATCROFT		MISS ANNIE HEENAN
ROSIE LUCAS		MISS CICELY COURTNEIDGE
SUSAN ( <i>Serving Maid at Upton</i> )	.. .. .	MISS MAUD THORNTON
BETTY	} <i>Waiting Maids</i>	MISS MABEL NEWCOMBE
PEGGY		MISS FAY TEMPLE
AND		
SOPHIA ( <i>Squire Western's Daughter</i> )	.. .. .	MISS RUTH VINCENT

## SYNOPSIS OF SCENERY

ACT I. THE LAWN AT SQUIRE WESTERN'S	.. .. .	Stafford Hall
ACT II. THE INN AT UPTON	.. .. .	Conrad Tritschler
ACT III. RANELAGH GARDENS	.. .. .	Conrad Tritschler

# TOM JONES

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# TOM JONÈS.

## INTRODUCTION.

EDWARD GERMAN.

*Allegro con spirito.* ♩ = 116.

no. *TUTTI.*

*Red.*

*\* Red.*

*\* Red.*

*accel*

*er*

*an*

*(Broader.)*

*ff a tempo*

*Red.*

The musical score for the introduction of Tom Jones is written for piano and strings. It begins with a tempo marking of 'Allegro con spirito' and a metronome indication of 116 beats per minute. The piano part is marked 'TUTTI' and 'Red.' (Reduction). The string part is marked 'Red.' and 'AMB' (Ambient). The score includes various performance markings such as 'accel' (accelerando), 'er' (crescendo), 'an' (diminuendo), and 'ff a tempo' (fortissimo at tempo). The tempo changes to 'Presto' at 178 beats per minute.

*Presto.* ♩ = 178.

*STRINGS WOOD.*

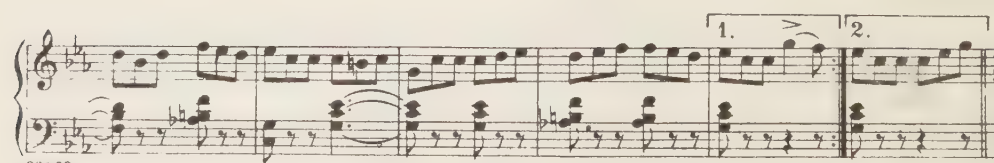
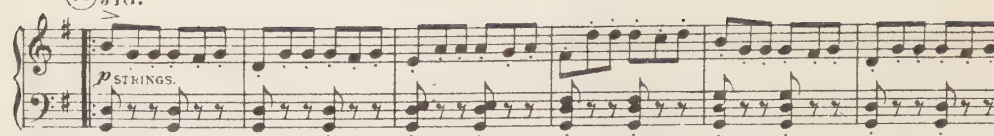
*Red.*

*AMB*

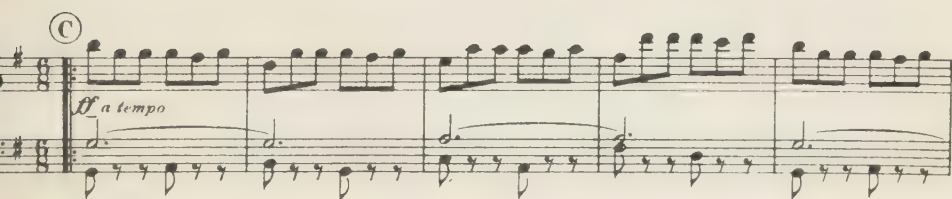
The musical score for the Presto section of Tom Jones is written for piano and strings. It begins with a tempo marking of 'Presto' and a metronome indication of 178 beats per minute. The piano part is marked 'Red.' and 'AMB' (Ambient). The string part is marked 'STRINGS WOOD.' and 'Red.'.

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## (A) JIG.



TUTTI.





Andante.

(Beat quick 6.)

Andante ma non troppo. ♩ = 50.

STRINGS

2. STRINGS, OB. HORNS

A musical score for the song 'The Rose Tree'. The score is written for voice and piano. The voice part is a single line in treble clef, and the piano accompaniment consists of two staves (treble and bass clef). The key signature is one sharp (F#), and the time signature is 2/4. The music is in common time, with a tempo marking of 'Moderato'. The lyrics are written below the voice staff. The score includes a key signature change from one sharp to two sharps (F# and C#) in the middle of the piece. The piano accompaniment features a variety of chords and melodic lines, including a prominent bass line in the left hand.

Largamente.

*dim.*       -       *e*       -       *rall.*

dim. e rall.

32062

P 1.

## OPENING CHORUS.

*Allegro spiritoso.* (♩ = 126.)

Piano.

*TUTTI.*

*STRINGS. CLTS.*

*cre*

*scen*

*do*

The musical score is written for piano and strings. It begins with a tempo marking of 'Allegro spiritoso' and a metronome indication of 126 beats per minute. The key signature is one sharp (F#) and the time signature is 2/4. The piano part is marked 'Piano.' and 'TUTTI.' The string part is marked 'STRINGS. CLTS.' and includes lyrics: 'cre', 'scen', and 'do'. The score consists of five systems of music, each with a piano staff and a string staff. The piano part features a melodic line with eighth and sixteenth notes, while the string part provides a harmonic accompaniment with chords and moving lines.

(A)

*sf* CYMB. *sf* CYMB.

(CURTAIN.)

*sf* \*

CHORUS OF LADIES. (Sop.)

Don't you find the wea - ther charm - ing? Quite a warm Oc - to - ber

(B) STRINGS. CLTS.

*pp*

AD- day! Have you heard the news a - larm - ing? La - dy Bet - ty's run a -



- way!                      Wife of gay Lord This-tle - down.

La - dy    Bet - ty! who may    she be?                      Real - ly

OB.                      FL.

TRIANGL.

Sure 'tis all the talk in town! Bid - dy

now, and who may    he be?

VIO L.

Prim's re - turn'd de - clar - ing That the    dames at Ran - e - lagh All the

LAD: sea - son have been wear - ing Tif - fan - y and Taf - - fe - ta. C

That the

FL. CL.

LAD: Pad - ua - soy in cha - ney green Is ev - 'ry - where the

dames at Ran - e - lagh All the sea - son have been wear - ing Tif - fan -

*pp*

LAD: thing. So - phy Tiv - er - ton has been Pre - sent - ed to the King, Well - a -

- y and Taf - fe - ta, All the sea - son have been wear - ing Tif - fan - y and Taf - fe -

- day! Well - a - day a - well - a - day! Well - a -

- ta. All the sea - son have been wear - ing Tif - fan - y and Taf - fe - ta.

BRASS.

- day! and sure 'tis all the talk in town. 'Tis all the talk in

'Tis all the talk in

town. Don't you find the wea - ther charm - ing? Quite a warm Oc - to - ber day. Have you

town. Don't you find the wea - ther charm - ing? Quite a warm Oc - to - ber day. Have you

OB.

*p* STRINGS. WOOD. HORNS.



heard the news a - larm - ing? La - dy Bet - ty's run a - way. Bid - dy

heard the news, a - larm - ing? La - dy Bet - ty's run a - way. Bid - dy

*pp* *pp* *f* *PIZZ.*

Prim's re - turn'd de - clar - ing That the dames at Ran - e - lagh All the

Prim's re - turn'd de - clar - ing That the dames at Ran - e - lagh

*pp* *PICC. FL.* *ppp*

sea - son have been wear - ing Tif - fan - y and Taf - fe - ta.

All the

*ten.*

(F)

Bid - dy

sea - son have been wear - ing Tif - fan - y and Taf - fe - ta.

*ten.*

Prim's re - turned de - clar - ing That the dames,

That the dames, the dames, — the

*f* *ARCO*

That the dames at Ran - e - lagh All the sea - son have been

dames, — That the dames at Ran - e - lagh All the sea - son have been

*f*

LAD:

wear - ing Tif - fan - y and Taf - fe - ta, All the sea - son have been

wear - ing Tif - fan - y and Taf - fe - ta, All the sea - son have been

LAD:

wear - ing Tif - fan - y and Taf - - - fe - - - ta.

wear - ing Tif - fan - y and Taf - - - fe - - - ta.

*mf*

BASS.

*Allegro moderato. ♩ = 112.*

(Chorus of Huntsmen at back.)

Tenors.

A - way! Gone a - way! Hark

Basses.

A - way! Gone a - way! Hark

*f* HORNS

PIZZ.

23063.

for - ward! A - way! — Hark for - ward! Hark for - ward! A - way! —

for - ward! A - way! — Hark for - ward! Hark for - ward! A - way! —

TRUMPET.

(strong accent.)

— The fox is found, Fly horse and hound, But on her day I swear — There

— The fox is found, Fly horse and hound, But on her day I swear — There

(strong accent.)

BRASS.

nev - er was horse to cov - er the ground Like the old grey mare. (G)

nev - er was horse to cov - er the ground Like the old grey mare. Yoicks!

STRINGS



HUN.

Ah!

Yoicks!

There nev-er was horse to cov-er the ground, to cov-er the ground, —

TRUMPET HORN.

HUN.

There nev-er was horse to cov-er the ground Like the old grey

— There nev-er was horse to cov-er the ground Like the old grey

HUN.

mare. Hark a - way! Hark a - way!

mare. Hark a - way! Hark a - way!

B. D. &amp; CYMB.

**H.** **SOLO.** **And then we come to Bot-tom Spinney.** **(CHORUS OF HUNTSMEN.)**

Hey fox! Hey fox!

**Animato.**

**f** **p** **STRINGS.** **PICCOLO.** **BRASS.**

**Hark! the hor-ses give a whin-ny,**

Grey fox! Hi fox! Sly fox!

Grey fox! Hi fox! Sly fox!

**I**

"Yoicks" says Har-ry the Whip he's found," Tal-ly Ho! and a-way we tear; And

Tal-ly Ho! and a-way we tear;

Tal-ly Ho! and a way we tear;

CHORUS OF LADIES.

Hark

Hark

hard on the heels of the hind-moſt hound Comes Pat-ti-ſon's old grey mare.

HUN. Comes Pat-ti-ſon's old grey mare.

Comes Pat-ti-ſon's old grey mare.

FL.

LADIES

to our spou - - ses, Hark!

to our spou - - ses, Hark!

"Yoicks!" ſays Har-ry, the Whip, "he's found" Tal-ly Ho! and a-way we tear.

HUN. "Yoicks!" ſays Har-ry, the Whip, "he's found" Tal-ly Ho! and a-way we tear. And

"Yoicks!" ſays Har-ry, the Whip, "he's found" Tal-ly Ho! and a-way we tear. And

*f p*

to our spou - - - ses, to our

to our spou - - - ses, to our

hard on the heels of the hind-most hound Comes Pat-ti-son's old grey mare, the

hard on the heels of the hind-most hound Comes Pat-ti-son's old grey mare, the

*sf* *p*

*rit.* (J) **Allegro moderato.**

spou-ses hear - ken!

spou-ses hear - ken!

old grey mare The fox is found, Fly horse and hound, But

old grey mare The fox is found, Fly horse and hound, But

*sf* *sf*

**Allegro moderato.**

*STRINGS.* *rit.* *sf* **HORNS & BRASS.**

**PIZZ.**



HUN. on her day— I swear — There nev-er was horse to cov-er the ground Like the

on her day— I swear — There nev-er was horse to cov-er the ground Like the

HUN. old grey mare. Ah! —

old grey mare. Yoicks! Yoicks! There nev-er was horse to

HUN. There nev-er was horse to

cov-er the ground, To cov-er the ground, — There nev-er was horse to

cov - er the ground Like the old grey mare. Tal - ly -

cov - er the ground Like the old grey mare. Tal - ly -

- ho! Tal - ly - ho!

- ho! Tal - ly - ho!

STRINGS. CL. (SUSTAIN)

*dim.*

LADIES.

Hark! hark! our spou-ses Sharp their wits With con-ver-sa-tion As be-fits Their

OB.

*pp*

(L)

LAD: state and sta - tion, To ca -

As he - fits their state and sta - tion

*pizz.*

LAD: rouse is Tru - ly an ex - treme - ly, And su - preme - ly

To ca - rouse is Tru - ly an ex - treme - ly, And su - preme - ly

LAD: Gen - tle - man - ly oc - cu - pa - tion.

Gen - tle - man - ly oc - cu - pa - tion.

HUN. Tal - ly

Tal - ly

①

ho! Tal - ly ho! Tal - ly ho! Tal - ly ho! Tal - ly

ho! Tal - ly ho! Tal - ly ho! Tal - ly ho! Tal - ly

*f* STRINGS. WOOD. HORNS. TROMB.

ho! Tal - ly ho! Tal - ly ho! A -

ho! Tal - ly ho! Tal - ly ho! A -



(P)

LAD'S

Don't you find the wea - ther charm - ing? Quite a

HUN.

- way The fox is found! Fly horse and hound, There

- way The fox is found! Fly horse and hound, There

STRINGS, WOOD, HORNS.

LAD'S

warm Oc - to - ber day. Have you

warm Oc - to - ber day. Oc - to - ber day. Have you

HUN.

nev - er was horse to cov - er the ground like the old grey mare. The

nev - er was horse to cov - er the ground like the old grey mare. The

PIZZ. ARCO

heard the news a - larm-ing? La - dy Bet - ty's run a - way!

heard the news a - larm-ing? La - dy Bet - ty's run a - way!

fox is found, Fly -horse and hound. There nev-er was horse to cov-er the ground like the

fox is found, Fly horse and hound. There nev-er was horse to cov-er the ground like the

FL.

run a way! (to Ladies.)

old grey mare. La - dy Bet - ty! who may she be?

old grey mare. La - dy Bet - ty! who may she be?

Wife of gay Lord This - tle -

Wife of gay Lord This - tle -

*mf*

*mf*

*p*

*mf*



That the dames at Ran - e -

the dames. That the dames at Ran - e -

nev - er was horse to cov - er the ground. There nev - er was

- lagh All the sea - son have been wear - ing Tif - fa - ny and Taf - fe - ta, All the

- lagh All the sea - son have been wear - ing Tif - fa - ny and Taf - fe - ta, All the

horse to cov - er the ground like the old

horse to cov - er the ground like the old



LADS  
sea - son have been wear - ing Tif - fa - ny and Taf - -

HUN.  
grey mare, like the old the old  
grey mare, like the old the old

(R) Allegro molto

LADS  
- fe - - - ta. Out up - on your "Hark a -

HUN.  
- fe - - - ta. Out up - on your "Hark a -  
grey mare, Hark a-way, a - way, a-way a - way a -  
grey mare, Hark a-way, a - way, a-way, a - way a -

Allegro molto.

TUTTI. *sf*

- way" Out up - - on your "Hark a -

- way" Out up - - on your "Hark a -

- way. Hark a - way, a - way, a - way, a - way, a -

- way. Hark a - way, a - way, a - way, a - way, a -

- way," a - way!"

- way," a - way!"

- way, a - way!

- way, a - way!

*ff*

## No. 2.

## SONG.—(Squire Western) and CHORUS.

*Mr. WESTERN*:—"I be going to tell the ladies."

*Allegro giocoso. ♩ = 60.*

Western

Piano

WES

1. On a Jan - u - air - y morn - ing in — Zum - mer - set - sheer, Two pret - ty  
2. Said one to her com - pan - i - on "I'm — bound for to see You sweet

OR WITH VOICE

WES

maid - ens were walk - ing a - long, Were walk - ing a - long, Who  
war - bler what sings in the wood, What sings in the wood, Th

CHO

Were walk - ing a - long,  
What sings in the wood,

Were walk - ing a - long,  
What sings in the wood.

sudden-ly there came from a cop - pice, so clear, The call of a cuck - oo in  
o - ther maid said "Phoe - be, you stay - where you be, That cuck - oo baint up to no

(B)

song, good." It as - ton-ish - ed those pret - ty maids the  
"Tis for pret - ty maids to run a - way when

cuck - oo for to hear On a Jan - u - air - y morn - ing in Zum - mer - zet -  
cuck - oo sings so clear On a Jan - u - air - y morn - ing in Zum - mer - zet -

(C)

- sheer, On a Jan - - u - air - y morn - ing, in Zum - mer - zet - sheer.  
- sheer, On a Jan - - u - air - y morn - ing, in Zum - mer - zet - sheer.  
On a Jan - - u - air - y morn - ing, in Zum - mer - zet - sheer.  
On a Jan - - u - air - y morn - ing, in Zum - mer - zet - sheer.  
On a Jan - u - air - y morn - ing, in Zum - mer - zet - sheer.  
On a Jan - u - air - y morn - ing, in Zum - mer - zet - sheer.



## ENCORE.

WES.

FL.

TRIANG.

WES.

3. But that pret - ty maid went seek - ing the - cop-pice a - lone,

OB. WITH VOICE.

STRINGS.

*pp*

WES.

As her fol - ly led her so for to do, her so for to

CHO.

Led her so for to do.

Led her so for to do.

Led her so for to do.

WES.

*p meno mosso*

do, And now she goes la - ment - ing and mak - ing a

*pp*

moan, That cuck - oos in win - ter baint true. (E)

'Tis a sor - ry month for sil - ly maids when cuck - oo sings so

clear On a Jan - u - air - y morn - ing in Zum - mer - zet - (F)

*mf* HORN. *p*

-sheer, On a Jan - - u - air - y morn - ing in Zum - mer - zet - sheer. With a

On a Jan - - u - air - y morn - ing in Zum - mer - zet - sheer.

On a Jan - u - air - y morn - ing in Zum - mer - zet - sheer.

*f* TITI



## No 3.

## SONG.—(Tom) and CHORUS.

Wm. WESTERN:—"Sing us a Song."

Allegro agitato.  $\text{♩} = 126$ .

Tom.

Piano.

*ff* TUTTI.

Ced.

f TOM.

1. West Coun - try lad, what  
 2. West Coun - try lad, why

pp STRINGS. CLT.

Ced.

\*

M.

O.

is't ye lack? A horse to ride.  
 sigh ye thus? What lack ye still?

affacca

A horse to ride.  
 What lack ye still?

A horse to ride.  
 What lack ye still?

f TUTTI

Ced.



TOM. *I have no steed, nor sturdy hack To Nor*  
*I have not e'er a blunder-bus*

*pp* STRINGS. CLT. *pp*

*And.* \*

TOM. *(A) sit as-tride, I hear the mu-sic*  
*gun, to kill, The pheasant crows, and*

CHO. *To sit as-tride.*  
*Nor gun to kill.*

*To sit as-tride.*  
*Nor gun to kill.*

*f* TUTTI. *pp* STRINGS.

TOM. *Hark, the pack!— Down count-ry side, And*  
*run-neth puss O' yon-der hill, I*

CHO. *Down count-ry-side,*  
*O' yon-der hill,*

*Down count-ry-side,*  
*O' yon-der hill,*

*f* TUTTI. *p*

M. *fain* would hunt - ing go, a - lack! I have no steed, or grey, or black, Or  
*fain* would shoot - ing go, and thus I sigh for bur - ly blun - der-buss, Or

M. *sor-rel, or brown, — or pied! O give him a horse or*  
*gun of my own, — to kill! O give him a gun or*


*rit.* *pp* *a tempo*  
 STRINOS. FL. TRIANG.  
 \* *Ed.*

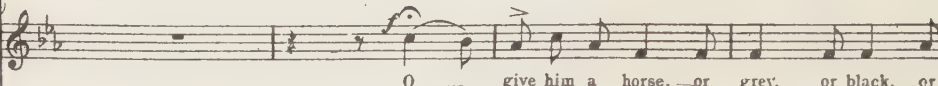
M. *grey, or black, or sor-rel, or brown, or pied! — For shall it be said a*  
*blun - der-buss, And set him up - on the hill! — For shall it be said a*

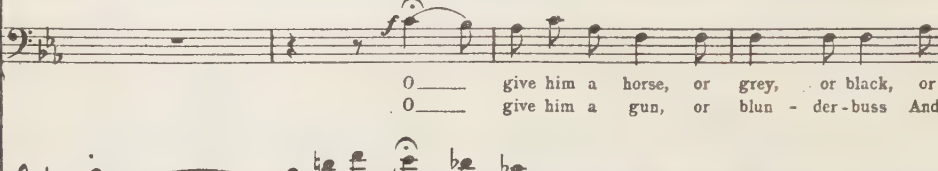
\* *Ed.* \*

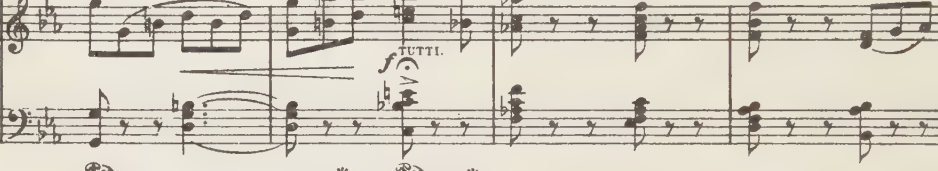
M. *Som - er - set lad Has no horse, — no horse — to*  
*Som - er - set lad Has no gun, — no gun — to*


*Ed.* \* *Ed.* \*


TOM.  ride? \_\_\_\_\_ O give him \_\_\_\_\_ a  
kill? \_\_\_\_\_ O give him \_\_\_\_\_ a


CHO.  O give him a horse, or grey, or black, or  
O give him a gun, or blun - der-buss And

 O give him a horse, or grey, or black, or  
O give him a gun, or blun - der-buss And

 *TUTTI.*  
Ped. \* Ped. \*

TOM.  horse. \_\_\_\_\_ shall it be said a  
gun \_\_\_\_\_ shall it be said a

CHO.  sor - rel, or brown, or pied. For shall it be said a  
set him up on the hill. For shall it be said a

 sor - rel, or brown, or pied. For shall it be said a  
set him up on the hill. For shall it be said a



Som-er-set lad Has no horse, — no horse to  
 Som-er-set lad Has no gun, — no gun, to

Som-er-set lad Has no horse, — no horse to  
 Som-er-set lad Has no gun, — no gun, to

Som-er-set lad Has no horse, — no horse to  
 Som-er-set lad Has no gun, — no gun, to

**(D) ENCORE (2nd time)**

ride?  
kill?

ride?  
kill?

ride?  
kill?

**TUTTI.**

1. 2.

*rall.*

Ⓔ Andante. ♩ = 92.

TOM. *Andante. ♩ = 92.*  
 West Count - ry lad, what lack ye yet? — A maid to kiss. *p*  
 CRO. — — — — — A  
 — — — — — A  
 Andante. ♩ = 92.  
 CL. SUST. *pp* HORN. *pp*  
 — — — — — \* — — — — —  
 — — — — — — — — — — —

Musical score for "The Maid to Kiss". The score is written for Tom (Soprano), Chorus (Soprano and Bass), and Piano (Piano).

**Tom:** No maid to love me have I met And

**CHO. (Soprano):** maid to kiss.

**CHO. (Bass):** maid to kiss.

**Piano:** \* Ed.

Allegro moderato. ♩ = 126.

TOM  
all's a - miss. I look a - side at Sue, and Bet, And

CHO.  
And all's a - miss.  
And all's a - miss.

Allegro moderato. ♩ = 126.  
WOOD.

23063. Ed. \*



*cresc.*

M. Kate and Siss- And fain would court-ing go, And yet I

O. And Kate and Siss;

And Kate and Siss;

BRASS.

*cresc.*

HORN S'S.

M. have no maid with eyes of jet, Or ha-zel, or blue, I

O.

BRASS.

*f*

*dim.*

\*

(F)

M. wis!

O. He has no maid with eyes of jet- He has no maid with eyes of

He has no maid with eyes of

(Steady time.)

*dim*

*molto p*

*dim*

*molto p*

*dim.*

\*

*pp*

TOM. Give him a maid with eyes of jet, Or ha-zel or blue I wis! ——— For

CHO. jet, eyes of jet, eyes of jet, he has no maid with eyes of

*ppp*

jet, eyes of jet, eyes of jet, he has no maid with eyes of

*ppp* STRINGS. FL.

TRIANG.  
Ped.

\* Ped.

TOM. shall it be said a Som-er-set lad Has no maid, ——— no maid ——— to

CHO. jet to kiss, he has no maid to kiss, no maid to

jet to kiss, he has no maid to kiss, no maid to

Ped.

\* Ped.

kiss? \_\_\_\_\_ O give him \_\_\_\_\_ a  
 kiss. \_\_\_\_\_ O give him a maid with eyes of jet, Or  
 kiss. \_\_\_\_\_ O give him a maid with eyes of jet, Or

♪ 20. \* ♪ 20. \*

*f* TUTTI.

maid. \_\_\_\_\_ Shall it be said a  
 ha - zel or blue I wis, \_\_\_\_\_ For shall it be said a  
 ha - zel or blue I wis, For shall it be said a

Musical score for the song "Somerset Lad". The score is arranged for a soloist (TOM) and a chorus (CHO.).

**Tom's Part:** The soloist's melody is written in the treble clef. It begins with a half note G4, followed by quarter notes A4, B4, and C5. The melody continues with a half note D5, a quarter note E5, and a half note F#5. The lyrics "Som - er - set lad" are under the first four notes, and "Has no maid to" are under the last three notes. The melody ends with a half note G5.

**Chorus's Part:** The chorus's melody is written in the treble clef. It begins with a half note G4, followed by quarter notes A4, B4, and C5. The melody continues with a half note D5, a quarter note E5, and a half note F#5. The lyrics "Som - er - set lad" are under the first four notes, and "Has no maid to" are under the last three notes. The melody ends with a half note G5.

**Piano Accompaniment:** The piano accompaniment is written in the bass clef. It begins with a half note G3, followed by quarter notes A3, B3, and C4. The accompaniment continues with a half note D4, a quarter note E4, and a half note F#4. The lyrics "Som - er - set lad" are under the first four notes, and "Has no maid to" are under the last three notes. The accompaniment ends with a half note G4.

**Lyrics:** The lyrics are "Som - er - set lad" and "Has no maid to".

**Performance Instructions:** The score includes performance instructions such as "ff" (fortissimo) and "2" (second ending).

TOM.

kiss? \_\_\_\_\_

CHO.

kiss? \_\_\_\_\_

kiss? \_\_\_\_\_

Animato.

*ff*

*f* *f* *f* *f*

Fed. \* Fed. \*

N<sup>o</sup> 4.

## SONG.— (Sophia.)

SOPHIA:— "Oh, what is the use of wondering?"

Allegro moderato. ♩ = 88.

Piano.

VIO. I. OB.  
CELLO  
*mf cantabile*

*p* SOPHIA.  
To - day my spin-et, closed and i - dly still,  
HORN SUST.  
*pp*

Sigh'd; when one note I sang — its spi-rit stirred; So, when he speaks to me —  
VIO. I.  
HORNS BRASS.  
*mf* CELLO PIZZ.  
Ed. 3 3

my sen-ses thrill — Res-pon-sive un-to ev'-ry ten-der lov - - ing  
CL.



Animato.

SO. word, Thus heart to heart a - cross the si - lence calls;

OB. WITH VOICE.

STGS.

SO. The voice of mine So tim - o - rous in tone, I

SO. won - der if up - on his ear it falls

*cresc.*

*cresc.*

SO. But as a seem-ing ec-ho of his own! He

*rit.* *a tempo*

*rit.* *p* *a tempo*

HORN. CELLO.

*C*

loves me so, I know I know! But when we are as - un - der, Does

*p* STGS.

he for-get? I trow not, yet I won - der, O I won - der — I

*f* *rit.*

BRASS

*p* *a tempo* **(D) ENCORE**

trow not, yet I won - der I

*colla voce*

STGS. *p* *pp* *VIO. I. a tempo* *mf*

**Animato.**

trem-ble at his look. My burn - ing — eyes Fain would I droop to hide —

HORN SUST. *pp*

SO. — the sud-den flame. — He scans my cheek, and turns — a - way and sighs, —

VIO. I.

HORNS BRASS.

*mf*

CELLO PICC.

SO. — And takes the blush of love for naught but maid - - - en shame. I won-der if 'twere

*p*

CL.

OB.

STGS.

*Animato.*

SO. wise to let him see — That ev-'ry mo - ment by his side is bliss. I

SO. won - der if 'twere mai-den-ly To give — an' he should ask for it —

*f*

*p* (E) *a tempo*

A kiss? He loves me so, I know, I know, But

*rit.* *a tempo*

*p* STGS.

HORN. CELLO.

when we are a - sun - der, Does he for-get? I trow not, yet I won-der, Oh I

BRASS.

*accel.* *allargando*

won - der Does he for-get? I trow not, Ah! -

*f* *ff*

Red. \* Red. \*

*p rit.*

Yet I won - der

STGS. *colla voce* *pp* FL. CL. *rit.* *pp*

*allacca.*

## INTERLUDE.

Nº 4a

*(Enter Honour, followed in the distance by Tom.)***F** Allegro agitato. ♩ = 112.

STGS.

HONOUR.

I gave your mes - sage, Miss.

*pp*

SOPHIA.

And comes he not? — O say!

*(Tom comes down from back.)*



To M.  
You

*Recit.* SOPHIA. *a tempo* Animato. TOM.  
 sent for me? Ah yes! have I dis - turb'd you, pray? For-give me! — Ah

*Recit.* *p a tempo* STGS.  
 HORN. CL.

Allegro molto. ♩ = 144.  
 dear! such dis - tur - bance — Sweet be - yond com -  
 FL. WITH VOICE.

- pare — With an - y peace I know —

TOM. *ab - sorbs me whol - ly*

(H) *Broader. f cresc.*

TOM. *Speak! speak! all my time, my life is*

BRASS. *f*

TOM. *yours! Take care! We must make*

SOPHIA.

WOOD HORNS. *ff*

*ad lib. TOM.*

S.O. *haste, Then let us make haste, slow - ly.*

STGS. HORNS *pp*

*Red. segne*

## No 5.

## TRIO.—(Sophia, Honour and Tom.)

Allegro con spirito. ♩=120.

Piano.

*mf* STOS. PIZZ.

SOPHIA. (*not too fast*)

Wis - dom says *Fes - ti - na Len - te* But the mo - ments how they pass,

*p* STOS. CL.

When a man and maid at twen - ty Con - ju - gate A - mo A - mas'

SO. *Tem - pus fu - git* is the an - swer— We are vers'd in "La - tin lore—  
FL. WITH VOICE.

SO. Time is not a ne - cro - man - cer. Time's a cheat and noth - ing more.

HON. — — — — —

TOM. — — — — — Time's a cheat and noth - ing

**Animato.**

SO. — — — — —

HON. *Tem - pus fu - git* is the an - swer— We are vers'd in La - tin

TOM. more. *Tem - pus fu - git* is the an - swer.

**Animato.**

We are versed in La - tin lore— Time is but a cheat, is but a  
 lore. Time's a cheat, and no - thing  
 O Time is but a cheat, Time is but a cheat

*f*

cheat, a cheat and no - thing more, and no - thing  
 more, and no - thing more, Time's a cheat,  
 Time's a cheat and no - thing more, and no - thing more, and no - thing

*dim.* *p*

*rit.* *pp* *Allegro. (a la Valse.) ♩-88.* *con grazia.*  
 more, and no - thing more. Fool - ish  
 Time's a cheat. *pp* *rit.* *pp* *Allegro. (a la Valse.) ♩-89.* *p* *Ah!*  
 more, and no - thing more. *STGS* *TAMB*



SO  
 prov - erb, *Time works won - ders,* 'Ere it is run he turns the

BOY  
 prov - erb, *Time works won - ders,* 'Ere it is run he turns the

TOM.  
 CL.

SO  
 glass; Speed-ing thus the hour that sun - ders Hap - py

BOY  
 glass the glass, Speed-ing thus the hour that sun - ders Hap - py

TOM.

SO  
 lov - er, lov - ing lass, Ah! (K) *f*

BOY  
 lov - ing lass, Ah!

TOM.  
 lov - er, lov - ing lass, Fool - ish prov - erb, *Time works*  
*Fool - ish prov - erb, Time works*  
 BRASS.

SON.  
ON.  
OM.

Ah! Hap - py the  
 won - ders, Ere 'tis run he turns the glass, turns the  
 won - ders, Ere 'tis run he turns the glass, turns the

SON.  
ON.  
OM.

lov - er, Hap - py lov - - er And his lov - - ing  
 glass, Hap - py lov - - er And his lov - - ing  
 glass, Hap - - py lov - er And his lov - - ing

SON.  
ON.  
OM.

lass.  
 lass.  
 lass.  
 lass.

**L** A Tempo primo. Moderato.

SO. *p* Cru - el words *Fes - ti - na*

TOM.

A Tempo primo. Moderato. *♩* = 120.

*sf* *rit.* *p* *stes.*

SO. *p* *ten - te* To a lov - er and his lass!

TOM. *p* Cru - el words *Fes - ti - na* *ten - te* To a lov - er and his

SO. Hearts im - pa - tient grow at twen - ty When old *Tom - pus* tilts the

TOM. lass! Hearts im - pa - tient grow at twen - ty

SO. glass. Sands run slow-ly to their sor-row;

TOM. When old *Tem-pus* tilts the glass. Sands run slow-ly to their


SO. Drag the hours that keep them twain, Seems a week till hap-py

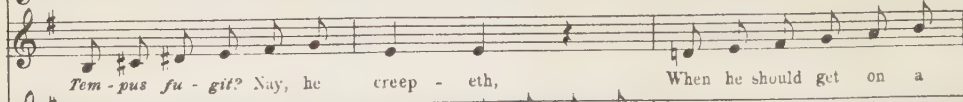
TOM. sor-row; Drag the hours that keep them twain,

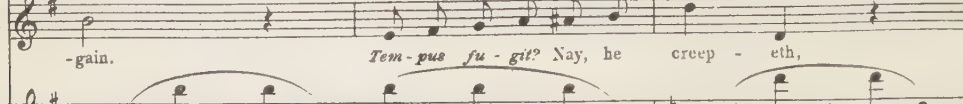
FL. WITH VOICE.

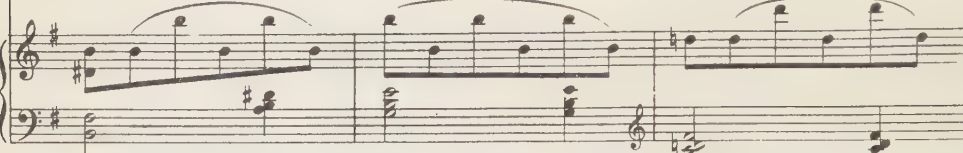
SO. mor-row Brings them to the tryst a-gain.

TOM. Seems a week till hap-py mor-row Brings them, brings them to the tryst a-

SO. 

HON. 

TOM. 



SO. 

HON. 

TOM. 



SO. 

HON. 

TOM. 





## ENCORE.

## (M) Allegro. (a la Valse.)

case. Fool-ish prov - erb, Time works won - ders, Ere 'tis  
 Fool-ish prov - erb, Time works won - ders, Ere it is  
 case. Ah!

STGS. CR.  
 TAMB.

run he turns the glass; — — — Speed-ing thus the hour that sun - ders — Hap-py  
 run he turns the glass; the glass, Speed-ing thus the hour that sun - ders — Hap-py

lov - er, lov - ing lass. Ah!  
 lov - ing lass. Ah!  
 lov - er, lov - ing lass. Fool-ish prov - erb, Time works won - ders, Ere 'tis  
 Fool-ish prov - erb, Time works won - ders, Ere 'tis

BRASS.

SO. Ah! Hap - py the lov - er, Hap - py lov - er and his

HON. run he turns the glass, turns the glass, Hap - py lov - er and his

TOM. run he turns the glass, turns the glass, Hap - py lov - er and his

SO. lov - ing lass. Ah!

HON. lov - ing lass. Tem - pus fu - git. Nay, he

TOM. lov - ing lass. Tem - pus fu - git. Piu Vivo.

HO. HORN SUS.

SO. creep - eth, creep - eth on - a - pace! Nay, — nay, — he creep - eth on - a -

HON. creep - eth, creep - eth on - a - pace! Nay, — nay, — he creep - eth on - a -

TOM. creep - eth, creep - eth on - a - pace! Nay, — nay, — he creep - eth on - a -

**(P) f Brillante.**

Ah! Ah! Ah! Times a

- pace! Ah! Times a

- pace! Ah! Times a

**ff** **BRASS.**

**Strict time.**

cheat in a - ny case, in a - ny, a - ny

cheat in a - ny case, in a - ny, a - ny

cheat in a - ny case, in a - ny, a - ny

**ff**

**Molto Allegro.**

case.

case.

case.

**Tutti.** **Brillante.**

No. 6.

ENSEMBLE- (Honour and Gregory.)  
(with Betty, Peggy, Grizzle, and Dobbin.)

"THE BARLEY MOW."

Cue. GREGORY:- "While I do sit and drink it under the green bough."

*Allegro giocoso. ♩ = 112.*

Honour.

Gregory.

Betty & Peggy.

Grizzle & Dobbin.

Piano.

HON.

GR.

BET. & PEG.

GRI. & DOB.

zwing - in' zign zo all may zee, \_\_\_\_\_ A

Un - der a green bough, \_\_\_\_\_

FL.

road - side inn, zo znug with-in, Vur lads that fol - low the plough. Well

road - side inn, zo znug with-in. Vur lads that fol - low the plough. Well

Well

Well

BRASS.



(A)

HON. drink to the Bar - ley Mow, Drink ——— to the Bar - ley Mow.

GR. drink to the Bar - ley Mow, Drink ——— to the Bar - ley Mow. In a

BET. & PEG. drink to the Bar - ley Mow, Drink ——— to the Bar - ley Mow.

GRI. & DOB. drink to the Bar - ley Mow, Drink ——— to the Bar - ley Mow.

S. DRUM.

Allegro.  $\text{♩} = 132$ .

HON. A quart pot.

GR. quart pot.

BETTY. A pint pot.

PEGGY. A nip-per-kin.

GRIZZLE. A pint pot.

DOBBIN. A nip-per-kin.

Allegro.  $\text{♩} = 132$ .

*f*

PIZZ.

SON.  
GR.  
RET. & PEG.  
GR. & DOB.

A pip-per-kin. Un - der a green bough. We'll

pip-per-kin. Un - der a green bough. We'll

Un - der a green bough. We'll

Un - der a green bough. We'll

STGS. WOOD HORNS.

TUTTI.

(B) Allegro giocoso. ♩. 112.

SON.  
GR.  
RET. & PEG.  
GR. & DOB.

drink to the Bar - ley Mow, Hey, and ho, and all be mer-ry, We'll

drink to the Bar - ley Mow, Hey, and ho, and all be mer-ry, We'll

drink to the Bar - ley Mow, Hey, and ho, and all be mer-ry, We'll

drink to the Bar - ley Mow, Hey, and ho, and all be mer-ry, We'll

Allegro giocoso. ♩. 112.

STGS. WOOD HORNS.

HON.  
GR.  
BET. & PEG.  
GRI. & DOB.

drink to the Bar - ley Mow, With a hey, ho, dum-ble down der-ry, We'll

TUTTI.

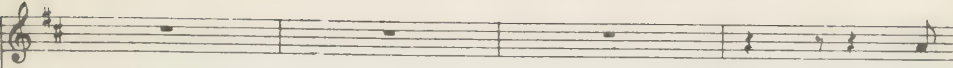
HON.  
GR.  
BET. & PEG.  
GRI. & DOB.

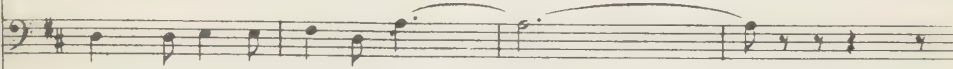
drink to the Bar - ley Mow, the Bar - ley, Bar - ley Mow. —


drink to the Bar - ley Mow, the Bar - ley, Bar - ley Mow. —


drink to the Bar - ley Mow, the Bar - ley, Bar - ley Mow. —

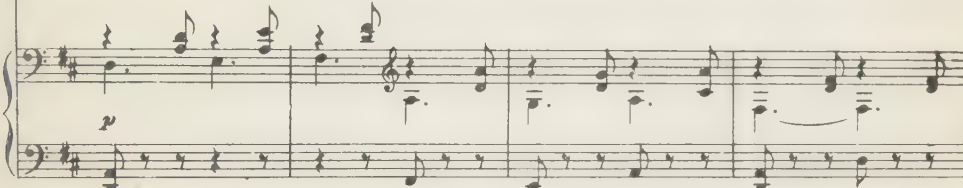
STOS


HON.  Vur


GR.  - to - ber ale zo brown we'll brew.

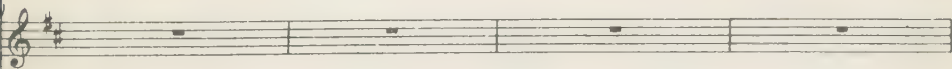
RET. & PEG.  Un - der a green bough, \_\_\_\_\_


TRI. & DOB. 

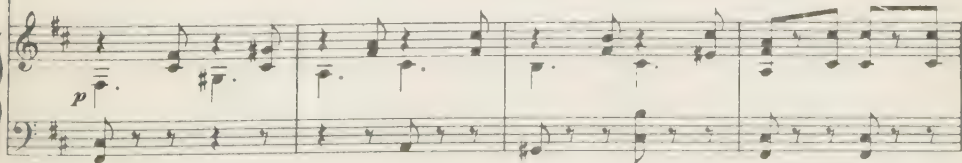


HON.  var - mer's man and trav' - ler too, \_\_\_\_\_ Oc -

GR.  Oc -

RET. & PEG. 

TRI. & DOB.  Un - der a green bough. \_\_\_\_\_



HON. *f*  
-to - ber brew, an' plen - ty too, Vur lads that fol - low the plough. We'll

GR. *f*  
-to - ber brew, an' plen - ty too, Vur lads that fol - low the plough. We'll

BET. & PEG. *f*  
We'll

GRL. & DOB. *f*  
We'll

HON. *f* (D)  
drink to the Bar - ley Mow, Drink — to the Bar - ley Mow.

GR. *f*  
drink to the Bar - ley Mow, Drink — to the Bar - ley Mow. In a

BET. & PEG. *f*  
drink to the Bar - ley Mow, Drink — to the Bar - ley Mow.

GRL. & DOB. *f*  
drink to the Bar - ley Mow, Drink — to the Bar - ley Mow.

*f* S. DANCE



Allegro. ♩ = 132.

MON. a 'ogs - 'ead.

GR. 'ogs - 'ead.

BET. BETTY. A gal-lon jar. A quart pot.

PEG. PEGGY. A

GR. GRIZZLE. A gal-lon jar. A quart pot.

DOB. DOBBIN. A

Allegro. ♩ = 132.

*pp*

N. A pint pot.

R. pint pot.

ET. BETTY. A nipperkin. A pipperkin.

EG. PEGGY. A

GR. GRIZZLE. A nipperkin. A pipperkin.

OB. DOBBIN. A

*pp*

**(E) Allegro giocoso. ♩ = 112.**

HON. Un - der a green\_ bough\_ We'll drink to the Bar - ley Mow, Hey,

GR. Un - der a green\_ bough\_ We'll drink to the Bar - ley Mow, Hey,

BET. & PEG. Un - der a green\_ bough\_ We'll drink to the Bar - ley Mow, Hey,

GRI. & DOB. Un - der a green\_ bough\_ We'll drink to the Bar - ley Mow, Hey,

**Allegro giocoso. ♩ = 112.**

STGS. WOOD HORNS.

TUTTI.

**ENCORE.**

HON. — and ho, and all be mer-ry, We'll drink to the Bar - ley Mow, With a

GR. — and ho, and all be mer-ry, We'll drink to the Bar - ley Mow, With a

BET. & PEG. — and ho, and all be mer-ry, We'll drink to the Bar - ley Mow, With a

GRI. & DOB. — and ho, and all be mer-ry, We'll drink to the Bar - ley Mow, With a

SON.  
GR.  
RT. & FEG.  
GRI. & OB.

hey, ho, dum-ble down der-ry, We'll drink to the Bar - ley Mow, the

hey, ho, dum-ble down der-ry, We'll drink to the Bar - ley Mow, the

hey, ho, dum-ble down der-ry, We'll drink to the Bar - ley Mow, the

hey, ho, dum-ble down der-ry, We'll drink to the Bar - ley Mow, the

TUTTI. *f*

*p.*

SON.  
GR.  
RT. & FEG.  
GRI. & OB.

Bar - ley, Bar - ley Mow. **F** Come Par - son, Pack - man,

Bar - ley, Bar - ley Mow. **F** Come Par - son, Pack - man,

Bar - ley, Bar - ley Mow. **F** Come Par - son, Pack - man,

Bar - ley, Bar - ley Mow. **F** Come Par - son, Pack - man,

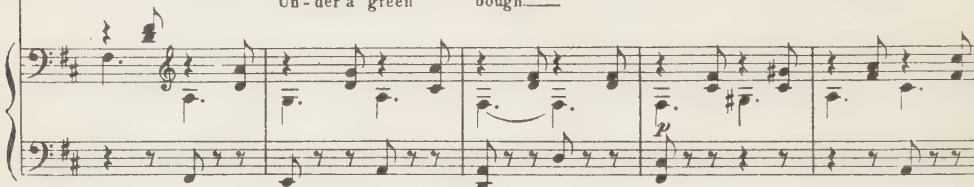
STOS. *p*

HON.  Herd, or Hind. \_\_\_\_\_ An e - qual wel-come all shall vind \_\_\_\_\_

GR.  Herd, or Hind. \_\_\_\_\_ An e - qual wel-come all shall vind \_\_\_\_\_

BET. & PEG.  *p* Un - der a green bough. \_\_\_\_\_

GR1. & DOB.  *p* Un - der a green bough. \_\_\_\_\_



HON.  Come Par - son, Hind, or Gen - tle-kind, Or \_\_\_\_\_

GR.  Come Par - son, Hind, or Gen - tle-kind, Or \_\_\_\_\_

BET. & PEG.  Un - der a green bough. \_\_\_\_\_

GR1. & DOB.  *p* Un - der a green bough. \_\_\_\_\_



HON. lads that fol - low the plough, We'll drink to the Bar - ley Mow, Drink —

GR. lads that fol - low the plough, We'll drink to the Bar - ley Mow, Drink —

BET. & PEG. We'll drink to the Bar - ley Mow, Drink —

GRI. & DOB. We'll drink to the Bar - ley Mow, Drink —

HON. — to the Bar - ley Mow, A o - cean.

GR. — to the Bar - ley Mow, In a o - cean.

BET. & PEG. — to the Bar - ley Mow, A


GRI. & DOB. — to the Bar - ley Mow, A riv - er.


S. DRUM. Allegro.  $\text{♩} = 132.$


GRIZZLE.

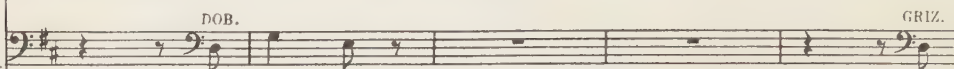
BETTY.





HON.  A gal-lon jar.


GR.  A gal-lon jar.


BET. & PEG.  riv - er. PEGGY. A 'ogs - 'ead.


GR. & DOB.  DOB. GRIZ. A 'ogs - 'ead. A




HON.  A nipperkin.

GR.  A nipper-kin.

BET. & PEG.  BET. PEG. A quart pot. A pint pot.

GR. & DOB.  DOB. GRIZ. quart pot. A pint pot. A

 CL. OB.

(H)

HON. *'A nipperkin, a pipperkin, a nipperkin, a*

GR. *A o - cean, a riv - er, a 'ogs - 'ead, a*

BET. & PEG. *A pipperkin, a nipperkin, a pipperkin, a nipperkin, a*

GRI. & DOB. *pipperkin. A o - cean, a riv - er, a 'ogs - 'ead, a*

FL.

HON. *pipperkin, a nipper-kin, a pipper-kin, a nipperkin, a pipperkin, a*

GR. *gal-lon jar, a quaart pot, a pint pot, a nipperkin, a*

BET. & PEG. *pipperkin, a nipper-kin, a pipper-kin, a nipperkin, a pipperkin, a*

GRI. & DOB. *gal-lon jar, a quaart pot, a pint pot, a nipperkin, a*

HON. *nip-per-kin, a pip-per-kin, A*

GR. *pip-per-kin, a nip-per-kin, a pip-per-kin, a nip-per-kin, a pip-per-kin,*

BET. & PEG. *nip-per-kin, a pip-per-kin, A*

GRI. & DOB. *pip-per-kin, a nip-per-kin, a pip-per-kin, a nip-per-kin, a pip-per-kin,*

HON. *nip-per-kin, a pip-per-kin, a nip-per-kin, a pip-per-kin, <sup>1</sup> *f* nip-per-kin, a pip-per-kin, a*

GR. *- - - - - *f* A nip-per-kin, a pip-per-kin, a*

BET. & PEG. *nip-per-kin, a pip-per-kin, a nip-per-kin, a pip-per-kin, *f* nip-per-kin, a pip-per-kin, a*

GRI. & DOB. *- - - - - *f* A nip-per-kin, a pip-per-kin, a*

*f p* STOS.

TUTTI.

*f* *accel.*

HON. nip-per-kin, a pip-per-kin, a nip-per, nip-per, nip-per, nip-per, nip-per, nip-per, nip-per, nip-per,

GR. nip-per-kin, a pip-per-kin, a nip-per, nip-per, nip-per, nip-per, nip-per, nip-per, nip-per, nip-per,

BET. *f* nip-per-kin, a pip-per-kin, a nip-per, nip-per, nip-per, nip-per, nip-per, nip-per, nip-per, nip-per,

PET. *f* nip-per-kin, a pip-per-kin, a nip-per, nip-per, nip-per, nip-per, nip-per, nip-per, nip-per, nip-per,

GR. & DOB. *f* nip-per-kin, a pip-per-kin, a nip-per, nip-per, nip-per, nip-per, nip-per, nip-per, nip-per, nip-per,

*f* *accel.*

*slower* *f* *Allegro giocoso. ♩ = 112.*

HON. pip-per-kin, Un-der a green-bough. We'll drink to the Bar-ley

GR. pip-per-kin, Un-der a green-bough. We'll drink to the Bar-ley

BET. *f* pip-per-kin, Un-der a green-bough. We'll drink to the Bar-ley

PET. *f* pip-per-kin, Un-der a green-bough. We'll drink to the Bar-ley

GR. & DOB. *f* pip-per-kin, Un-der a green-bough. We'll drink to the Bar-ley

*f* *Allegro giocoso. ♩ = 112.*

PICC. STGS. WOOD HORNS. *f*

TUTTI

HON. Mow, Hey, ——— and ho, and all be merry, We'll drink to the Bar - ley Mow, With a

GR. Mow, Hey, ——— and ho, and all be merry, We'll drink to the Bar - ley Mow, With a

BET. & PEG. Mow, Hey, ——— and ho, and all be merry, We'll drink to the Bar - ley Mow, With a

GRI. & DOB. Mow, Hey, ——— and ho, and all be merry, We'll drink to the Bar - ley Mow, With a

HON. hey, ho, dumble down der-ry, We'll drink to the Bar - ley Mow, the Bar - ley,

GR. hey, ho, dumble down der-ry, We'll drink to the Bar - ley Mow, the Bar - ley,

BET. & PEG. hey, ho, dumble down der-ry, We'll drink to the Bar - ley Mow, the Bar - ley,

GRI. & DOB. hey, ho, dumble down der-ry, We'll drink to the Bar - ley Mow, the Bar - ley,



*accel.*

+ (See foot note.)

HON.

Bar - ley Mow, the Bar - ley Mow.

GR.

Bar - ley Mow, the Bar - ley Mow.

BET.

PEG.

Bar - ley Mow, the Bar - ley Mow.

GRI.

DOB.

Bar - ley Mow, the Bar - ley Mow.

*accel.*

K

2.

Mow.

Mow.

Mow.

Mow.

Mow.

2.

DANCE. (Not too fast.)

STGS. FL.

Musical score for piano, measures 80-85. The score is in G major (one sharp) and 2/4 time. It features a variety of rhythmic patterns, including eighth and sixteenth notes, and rests. Dynamic markings include *sf* (sforzando) and *acc.* (accelerando). Section markers L, M, N, and O are present. The piece concludes with a tutti section marked with a double asterisk.

N<sup>o</sup> 7.

## MADRIGAL.—(Sophia, Honour, Tom and Alworthy.)

Cue. TOM:— "I am in no haste to find the light."

Sophia.

Hon.

Tom.

Alworthy.

Piano.

*Allegro moderato. ♩ = 76. (Beat quick 4)*

STGS. WOOD.

SO.

HON.

TOM.

AL.

Here's a par-a-dox for lov-ers: "Love is weak-est when he's

a par-a - dox: "Love is weak-est when he's

a par-a - dox: "Love is weak-est when he's

a par-a - dox. "Love is weak-est when he's

*(Beat 2)*

*mf* STGS.

*pp*

SO. *mf* strong. When he thinks he most dis - cov-ers, Blind - est all the gods a - mong, Blind - est -

HON. *mf* strong. When he thinks he most dis - cov-ers, Blind - est all the gods a - mong, Yes,

TOM. *mf* strong. When he thinks he most dis - cov-ers, Blind - est all the gods a - mong, the gods a -

AL. *mf* strong. When he thinks he most dis - cov-ers, Blind - est all the gods a - mong, Blind - est

SO. *f* all the gods a - mong, *pp* With a fal la la


HON. *f* blind - est all the gods a - mong, *pp* a - mong, With a fal la

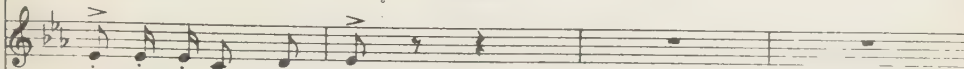
TOM. *f* - mong, Yes, blind - est all the gods a - mong, *pp* With a fal la


AL. *f* all the gods a - mong, the gods a - mong, the gods a - mong, *pp* With a fal la


FL.


Pizz.


SON.  (A)  
la, With a fal la la la lu la la la.


HON.   
la, With a fal la la.


TOM.   
la, With a fal la la. Hold - ing, lead him in kind fash - ion, Shield him

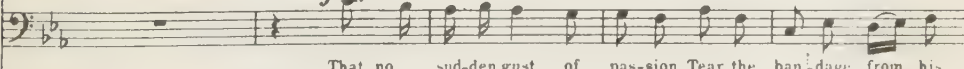
AL.   
la, With a fal lu la la.

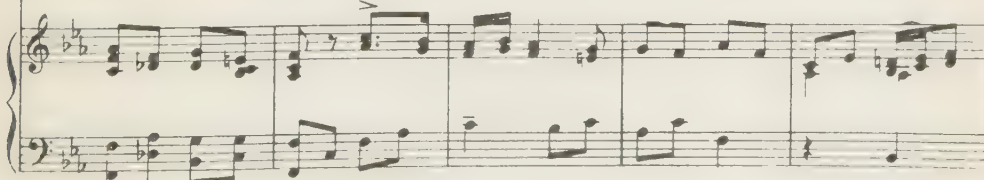
  
ARCO.

SON. 

HON. 

TOM.   
in such gen - tle wise, —

AL.   
That no sud - den gust of pas - sion Tear the ban - dage from his





(B)

Animato.

SO. *f* He will

HON. *f* Once des - troyed Love's il - lu - sion - Sad for ye an it be - fall, He will

TOM. *f* He will

AL. *f* He will

eyes, Ah Ah

*p* *f*

Animato.

SO. fly off in con-fu - sion, he will fly off in con-fu - sion, And es - cape for good and

HON. fly off in con-fu - sion, he will fly off in con-fu - sion, And es - cape for good and

TOM. fly, he will fly off in con-fu - sion, And es - cape for good and

AL. fly, he will fly off in con-fu - sion, And es - cape for good and

SO. *ff* all, Will fly off in con-fu-sion, And es-cape for good and all. With a fal la la *pp*

HON. *ff* all, es-cape, es-cape for good and all. Ah! *f pp*

TOM. *ff* all, es-cape, es-cape for good and all. With a fal la *pp*

AL. *ff* all, es-cape, es-cape for good and all. With a fal la *pp*

PIZZ.

SO. *C* la, With a fal la la la, With a fal la la la fal la la la fal la la

HON. With a fal la la fal la la fal la

TOM. la, With a fal la la la la la la. fal la la fal la

AL. la, With a fal la la la la la la fal la la fal la

ARCO.

**SO.**  
 — la la la la la la la la la la, With a fal la la la la la la la. —

**HON.**  
 la fal la la, With a fal la la la la la la la. — But at

**TOM.**  
 la fal la la, With a fal la la la la la la la. —

**AL.**  
 la fal la la, With a fal la la la la la la la. —

**FL. CL.**  
*Broader.*

*p*

SO. *a tempo*

HON. lov - ers' sep - ar - a - tion Pi - ty in his bo - som starts.

TOM. *p* Learn ye then for con - so -

AL.

*p a tempo*

OB.

SO. D *p* Done my dit-ty, here is yet a Par-a-dox—

HON. *p* Done my dit-ty, here is yet a Par-a-dox—

TOM. *mp* - la-tion, Love loves mend-ing bro - ken hearts, bro - ken hearts. \_\_\_\_\_

AL. \_\_\_\_\_

SO. — to\_fit the end: "Love must e'en break hearts to get a Store of bro-ken hearts to

HON. — to\_fit the end: "Love must e'en break hearts to get a Store of bro-ken hearts to

TOM. \_\_\_\_\_

AL. \_\_\_\_\_

## ENCORE.

SO. *ff animato* mend!" Here's a par-a - dox, Here's a par-a - dox for lov - ers: O

HON. *ff animato* mend!" Here's a par-a - dox, Here's a par-a - dox for lov - ers: O

TOM. *ff animato* Here's a par-a - dox, Here's a par-a - dox for lov - ers: O

AL. *ff animato* Here's a par-a - dox, Here's a par-a - dox for lov - ers: O

*ff animato* *pizz.*

SO. *dim.* *rit.* *a tempo pp* (Not too fast) Love must e'en break hearts to get a Store of bro-ken hearts to mend. With a fal la la

HON. *dim.* *rit.* Love must e'en break hearts to get a Store of bro-ken hearts to mend.

TOM. *dim.* *rit.* Love must e'en break hearts to get a Store of bro-ken hearts to mend.

AL. *dim.* *rit.* Love must e'en break hearts to get bro - ken hearts to mend.

*dim.* *rit.* *arco* *a tempo pp* (Not too fast)



SO. *la, With a fal la la la,* **F** *(Strict time)* *With a fal la la*

HON. *With a fal la*

TOM. *With a fal la la la, With a fal la la la, With a fal la*

AL. *With a fal la*

*(Strict time.)*

SO. *la, with a fal la la la la la la la la la, with a*

HON. *la la la la la la la la la la la la la la la la*

TOM. *la la la la la la la la la la la la la la la la*

AL. *la la la la la la*

SO. *fal la la la la la la la, With a fal la la la la la*

HON. *la la la la la la la la la la la la la la la la*

TOM. *la la la la la la la la la la la la la*

AL. *(attacca) With a fal la la la*

SO. *la la la la la la la la la la*

HON. *la la la la la la la la*

TOM. *With a fal la la, With a fal la la, With a fal la*

AL. *la, With a fal la la la la la la la la la la la la la la la*

*Allargando.*

*f*

SO  
la, O Love Love,

HO.  
la la la la la la la la, Love Love,

TO.  
— la la la la la la la, O Love Love,

AL  
la, O Love Love Love,

*f Allargando.*

*G* *a tempo*

*molto rit.* *p* *pp*

SO  
Love must e'en break hearts to get a Store of bro - ken hearts to

HO.  
Love must e'en break hearts to get a Store of bro - ken hearts to

TO.  
Love must e'en break hearts to get a Store of bro - ken hearts to

AL  
Love must e'en break hearts to get a Store of bro - ken hearts to

*a tempo* *molto rit.* *p* *pp*

*pp a tempo*

SO. mend. With a fal la la la, With a fal la la la la la la la la

*pp a tempo*

HON. mend. With a fal la la la, With a fal la la la la la la la la

*pp a tempo*

TOM. mend. With a fal la la la, With a fal la la la la la la la la

*pp a tempo*

AL. mend, to mend,

*pp a tempo*

*rall. molto*

SO. la la la la la la la la la. *rit.* *ppp*

*rall.*

HON. la la la la la. *rit.* *ppp*

*rall.*

TOM. la la la la la. *rit.* *ppp*

*rall.*

AL. to mend. *rit.* *ppp*

*rall. molto*

*rit.* *ppp*

Fl. CL.

*rit.* *ppp*

*rit.*

## No 8.

## FINALE.— ACT I.

Cue. SOPHIA:—"I love you?"

Andante con moto.  $\text{♩} = 50$ . *Tenderly, but not too slow.*

Tom. *(Beat quick 6.)* For aye my love, for aye my love, A -

Piano. *STGS. WOOD BRASS.* *(Beat 2.)* *STGS. CL.*

*p* *pp*

*And.* \* *And.* \* *And.* \*


Tom. - bid - ing - ly ——— Those lit - tle words shall live in my heart ——— And

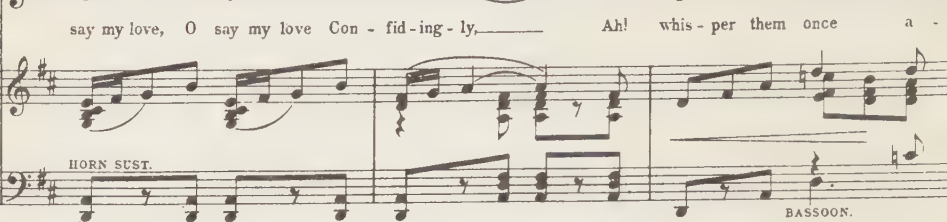
*And.* \*

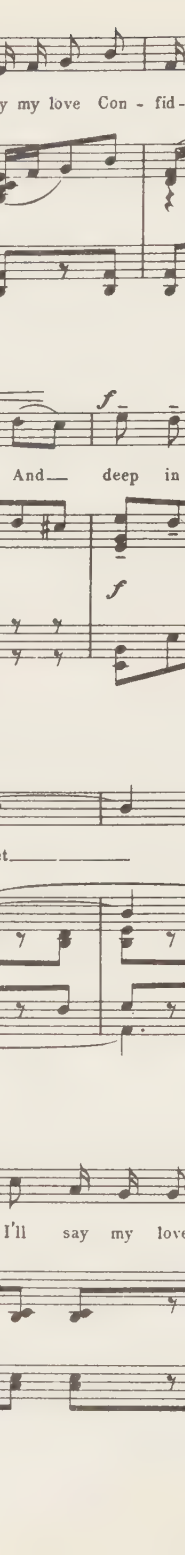
Tom. all life long, Like a glad sweet song, Bring hap - pi - ness when we're a - part ——— So


*And.* \*



TOM.  say my love, O say my love Con - fid - ing - ly, Ah! whis - per them once a -

 HORN SUST. BASSOON.

TOM.  - gain, And deep in my breast, O sweet - est and best, They a



TOM.  (A) se - - cret shall e'er re - main. I'll



SO.  *animato* say my love, I'll say my love, Con - fid - ing - ly My

 OB. STGS. *pp animato molto*

SO. *accel.* *poco*

heart shall e'er be true — I love you so, And on - ly know I

*accel.*

SO. *a - poco* *accel.* (B)

live a - lone for you. — I live a - lone for

HORN. *accel.*

SO. *Allegro. ♩ = 80.*

you — I love you so, And

*f Allegro.* *f*

SO. *rit*

on - ly know I live — a - lone — for

*rit*

## Andante con moto.

*a tempo primo*

SO. you \_\_\_\_\_ My heart, my

TOM. \_\_\_\_\_

(Beat quick 6.) For aye, my love! For aye, my love! A - bid - ing - ly \_\_\_\_\_ Those

Andante con moto. (Beat 2.)

*p* STGS. CL.

SO. heart shall e'er be true, shall e'er

TOM. lit - tle words shall live in my heart; And all life long, Like a

SO. \_\_\_\_\_ be true. I'll

TOM. glad sweet song, Bring hap - pi - ness when we're a - part

SO. say my love, I'll say my love, Con - fid-ing-ly A - gain and oft a -

TOM. O whis - per them once a - gain O

HORN SUS.

BASSOON.

SO. - gain The words that my breast Holds sweet-est and best And a

TOM. once a - gain And deep in my breast O

SO. *accel.* *poco* a *C* *poco* *Allegro.* se - cret they shall re - main. I love

TOM. *accel.* *poco* a *poco* *Allegro.* dear - est and best. They a se - cret shall re - main.

STGS. WOOD. HORN.

SO. *sf* I love you so, And

TOM. *sf* I love you so, And

SO. *rit.* on - ly know I live a - lone for

TOM. *rit.* on - ly know I live a - lone for

SO. **(D)** you.


TOM. you. A cav-a-lier re-quest sir! Pray ex-


BLIFIL Recit. Re-lease that la-dy's hand!

*sf* *ppp*


TUTTI. STGS.

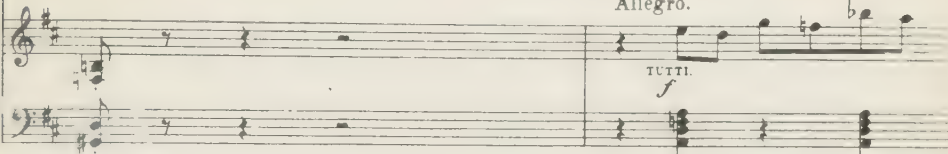


SO. 

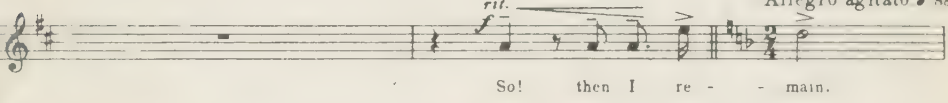
TO M. 

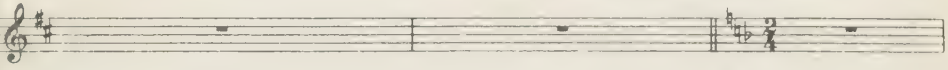
- plain.

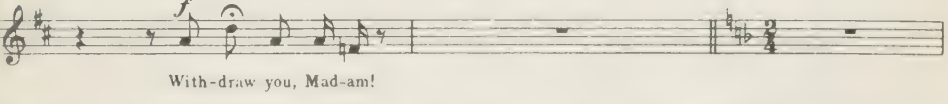
BL. I. 

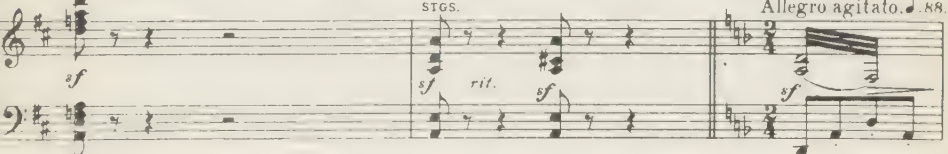
*Allegro.* 

TUTTI. *f*

SO. 

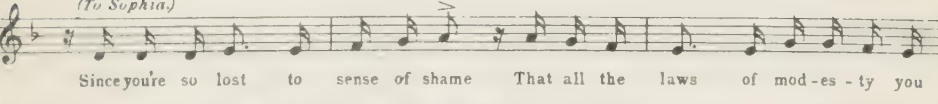
TO M. 

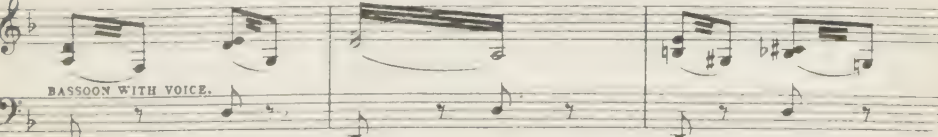
BL. I. 

*Allegro agitato. 88.* 

STGS. *sf rif.*

(To Sophia)

BL. I. 

*BASSOON WITH VOICE.* 

BLI. flout, To lis - ten to this dog, Whose ve - ry name Was

TRUMPET.

*f* *p*

BLI. thrown him like a bone, Then hear me out! If't be your fan - cy

TRUMPET.

*f* *p* HORN SUS.

(Chorus enter gradually at back)

(E)

BLI. to af - fect The ways of shame - less dames of fash - ion, It does be - hove me to pro -

BLI. - tect You from a base - born scoundrel's pas - sion. Aye,

TOM. *f*

You call me scoun - drel!

*cresc.* *sf* *molto*

BRASS.

Bl! *ff* *accel.* *poco*  
scoun - drel!

Tom *(Tom knocks Blifil down. Sophia falls in Tom's arms.)*  
Brute!

*sf* *accel. molto* *poco*

CHO. *ff* *poco*  
Ah! Here's a broil!

*ff* Ah! Here's a broil!

*Allegro agitato. ♩ = 108.*

TUTTI. *a* *poco* *sf*

CHO. Here's a broil! What a coil, O what a coil!

Here's a broil! What a coil, O what a coil!

CHO. Ter - ri - ble! Ter - ri - ble! Why this tur - moil?

Ter - ri - ble! Ter - ri - ble! Why this tur - moil?

CHO. What a coil! Ah! What a shock - ing thing to quar - rel, And the neigh - bour - Ah!

What a coil! What a shock - ing thing to quar - rel, And the neigh - bour -

CHO. - hood em - broil! Ah! Leav - ing out the ques - tion mor - al, Why this tur - moil?

- hood em - broil! Leav - ing out the ques - tion mor - al, Why this tur - moil?







① **Moderato con espress**  
 SOPHIA, *a tempo*

*p*

He saved my life dear fa - ther, more to him you owe Than

*pp* CL. HORN SLS.

CELLI PIZZ.

SO. *grat - i - tude in words a - lone ' for ev - er can be - stow, —*

SO. *At your feet be-hold me kneel-ing and ap-peal - ing;*

SO. *Let us not be part - ed, for I love him so. —*

SO. *pp* He saved her life, re - mem - ber more to him you owe Than  
owe Than gra - ti -

CHO. *pp* He saved her life, re - main - ber more to him you owe Than  
owe Than gra - ti -

*pp*

SO. gra - ti - tude in words a - lone for ev - er can be - stow. \_\_\_\_\_  
- tude by words a - lone for ev - er can be - stow. \_\_\_\_\_

CHO. gra - ti - tude in words a - lone for ev - er can be - stow. At your  
- tude in words, words a - lone for ev - er can be - stow. \_\_\_\_\_

SO. At your feet be - hold me kneel - ing and ap - peal - ing ;

At your feet be - hold her kneel - ing and ap - peal - ing ;

CHO. At your feet be - hold her kneel - ing ap - peal - ing ;

feet be - hold her kneel - ing ap - peal - ing ;

SO. Let us not be part - ed, for I love him so.

CHO. Let them not be part - - ed.

Let them not be part - - ed.

**J**

*f rit.* *a tempo pp*

SO. O part us not, I love him— so! O let us not be part-ed,

CHO. O part them not, she loves him— sol she

O part them not, she loves him— sol she

STGS. PIZZ. *f* *pp*

*rit.* *a tempo pp*

*rit.* **Allegro agitato. ♩=144.** **WESTERN. (to Tom)**

SO. for I love him so. She loves you?

CHO. loves, she loves him so.

loves, she loves him so.

*rit.* **Allegro agitato. ♩=144.** **CL.**

ARCO *ff*

WES. She my daughter! Do you know Sir, Who and what you are?

STGS. STGS. FL.

S. DRUM.

Allegro.  $\text{♩} = 88$ .  
*Risoluto.*

WES. K TOM. I make you no a -

CRUSC.  
 TRUMPET.  $\text{3}$   
 OB. HORN SUS.  
 P STGS. (beat quick 4.)  
*rall.*

TOM. - pol - o - gies; Love laughs at Her - ald's col - le - ges. Plain

TOM. hearts suf - fice For his de - vice, And wise - ly he ac - knowledges

TOM. No Bar Sin - is - ter. He asks but the vi - ci - ni - ty Of

SOP. & CON. in unison.  
 CL. FAG. SUS.



SOP.  
&  
CON.

hearts that seek af - fin - i - ty, And leaves the oath Of

*eres*

SOP.  
&  
CON.

mar - riage troth For a Doc - tor of Di - vin - i - ty —

*cen* *do*

SOP.  
&  
CON.

To ad - - min - is - ter. And that is my po -

*TOM.* *(L)* *OB.* *p*

TOM.

- si - tion, Sir, Though low - ly my con - di - tion, Sir, I

TOM. *love this maid, And her to wed Do crave your kind per -*

He craves your kind per - mission, Sir.

TOM. - mission, Sir. *love this maid, And*

CHO. He craves your kind per - mission, Sir.

He craves your kind per - mission, Sir. STGS. HORN. *f* BRASS.

SO. Ah! *a tempo* (M)

TOM. *rall.* her to wed Do crave your kind per - mission Sir.

CHO. *mf* And that is his pos - *mf* And that is his pos -

*rall.* FL. (in triplets) *mf* *a tempo*

SO. — And that is his pos - i - tion Sir, I love him so and

TOM. —

CHO. - i - tion Sir. Though low - ly his con - di - tion, Sir, He loves this maid And

- i - tion Sir. Though low - ly his con - di - tion, Sir, He loves this maid And

SO. on - ly know I live ————— for him, I live for

TOM. —

CHO. her to wed Does <sup>crave</sup> <sup>crave</sup> yr kind per - mis - sion your kind per - mis - sion Sir.

her to wed Does crave your kind per - mis - sion Sir.

*N* *appassionato*

SO. *Broader.* *ff* *a*

him — for him — for aye —

TOM.

CHO.

BRASS.

SO. *Allargando.* *rall.* *molto rall.* *p*

I live — for him a - lone — a - lone — for

TOM. *ff* *p*

I love her so, and on - ly know I live a-lone for

CHO.

STGS. *p* *molto rall.* *pp*

him!

her!

ALWORTHY.  
*Recit.*

*a tempo*

ALW. In - so - lent! This cli - max of in - i - qui - ty all bonds doth sev - er,

*Recit.*

*f* BRASS.

*a tempo*

*accel.*

ALW. I'll suf - fer you no lon - ger! I cast you off for ev - er! I

*Recit.*  
WESTERN. (to SOPHIA.)

cast you off for ev - er! Be - gone un - grate - ful hus - sy! Quit my

*f Recit.*



Allegro.  
*a tempo**cresc.**sempre*

WES.

sight!

Quit my sight!

Quit my

CHO.

Shame up - on you!

Shame up - on you! Shame

Shame up - on you!

Shame up - on you! Shame

Allegro.  
*a tempo*

BRASS.

(P)

Andante con moto.

*Grandioso.**rall.**molto*

For

SO.

*f*

TOM.

For

*rall.**molto*

WES.

sight!

my

sight.

SOP.

Shame

up - on

you! For

CHO.

CONT.

Dis -

Shame

up - on

you! Dis -

*rall.**molto*

Andante con moto.

*ff Grandioso.*

TUTTI.

(beat quick 6.)

*(with animation but not too fast)*

SO. aye, my love, for aye, my love, A - bid - ing - ly, \_\_\_\_\_ And

TOM. aye, my love, for aye, my love, A - bid - ing - ly, \_\_\_\_\_ And

(with animation but too fast)  
SOP.  
ev - er love, for ev - er love, A - bid - ing - ly, \_\_\_\_\_ A -

CHO. CONT.  
- cre - - - tion ov - - - er - rides ro - man - ces

- cre - - - tion ov - - - er - rides ro - man - ces

(beat moderate 2.)

*(with animation but not too fast)*

SO. ev - er, hope shall dwell in my heart, my heart

TOM. ev - er, hope shall dwell in my heart, \_\_\_\_\_ And all life long, Like a

- wak - ens hope in ev - 'ry heart, \_\_\_\_\_ And all life long, Like a

CHO. And, in spite of sor - row - ing glan - ces, With the pre - sent

And, in spite of sor - row - ing glan - ces, With the pre - sent

SO. Bring hap-pi-ness when we're a - part, So

TOM. sad sweet song, Bring hap-pi-ness when we're a - part,

SOP. sad sweet song, Bring hap-pi-ness to those a - part, The

CHO. CONT. cir - cum - stan - ces They must both com - ply.

cir - cum - stan - ces They must both com - ply, must com - ply.

SO. say my love That

TOM. That

way of love, the way of love, Be - tid - ing - ly May

CHO. Pain - - ful 'tis young hearts to sev - er

Pain - - ful 'tis young hearts to sev - er

Q

SO. noth - ing shall break the tie That has bound us so fast, And shall

TO. noth - ing shall break the tie That has bound us so fast, And shall

SOP. seem to be all a - wry, Bu', brave to the last. Be not

CHO. CONT. E'en, may be, for ev - er and ev - er; See how brave - ly how

E'en, may be, for ev - er and ev - er; See how brave - ly

SO. hold to the last, As you bid me say good -

TO. hold to the last, As you bid me say good -

SOP. sad or down-cast, Tho' you say good -

CHO. they en-deav - our to say good - - bye, good - -

brave - ly they en - deav - our to say good - bye, to say good -

they en-deav - our to say good - -

accel. - poco - a

*poco*

SO. - bye, For aye, I

TOM. - bye, I

SOP. *poco* - bye, Al - tho' Al -

CHO. CONT. - bye, Al - tho', Al - tho' Al -

- bye, Al - tho', Al - tho' Al -

*poco*

Allegro.  $\text{♩} = 88$ .

TUTTI.

*sf* (R) Animato.

SO. love you so, and on - ly know I live for

TOM. love you so, and on - ly know I live for

- tho' you now must say good - bye, Be brave to the last, Be

CHO. - tho' you now must say good - bye, Be brave to the last, Be

- tho' you now must say good - bye, Be brave to the last, Be

*sf* Animato.

STGS. BRASS.



♩ 138.

SO. you for aye!

TOM. you for aye! I

SOP. brave to the last, Be brave

CONT. brave to the last, Be brave

TEN. brave to the last, Be brave brave be be brave. Al

BASS. brave to the last, Be brave

*ff.*

*accel molto*

SO. love you so, and on - ly know I live a - lone

TOM. love you so, and on - ly know I live a - lone

P. brave

CHO. Al - tho' you say, you say

Al - tho' you say, Al - tho' you say, you say

brave

*accel molto*

SO. 

TOM. 

for you!

Be brave to the last, Be brave to the last, Be

CHO. 

good - - bye, Be brave to the last, Be brave to the last, Be

good Good - - bye, Be brave to the last, Be brave to the last, Be

brave, Be brave to the last, Be brave to the last, Be

**TUTTI.** 

SO. 

for aye! for aye!

TOM. 

for aye! for aye!

brave Be brave Be brave

CHO. 

brave Be brave Be brave

brave Be brave Be brave

brave Be brave Be brave



T. Allegro. ♩ = 100.

SO  
for aye!

TOM.  
for aye!

Be brave.

CHOR.  
Be brave.

Be brave.

Be brave.

Be brave.

Be brave.

♩ = 100.

**T** Allegro. ♩ = 100.

*ff*

\*

# Act II.

No 9.

## OPENING CHORUS.

(With Solos for Hostess and Officer.)

Allegro con spirito.  $\text{♩} = 126.$

Piano.

*f* BASSI.

TIMP.

TUTTI.

*f*

*simile*

STGS. WOOD.

(A)

STGS. *marcato*

BRASS.





(B)

CHO.

Third system of music. The vocal part (labeled CHO.) consists of two staves with whole and half notes. The piano accompaniment continues with chords and moving lines. The key signature is one flat.

CHO.

*mf*

Hur - ry, bus - tle, Hur - ry, bus - tle, Sarv - ing - men and — wen - ches,

*mf*

Hur - ry, bus - tle, Hur - ry, bus - tle, Sarv - ing - men and — wen - ches,

STGS.

*mf*

Fourth system of music. The vocal part (labeled CHO.) includes lyrics. The piano accompaniment (labeled STGS.) continues with chords and moving lines. The key signature is one flat.



CHO. (C)

Serv - ing - men and wen - ches, House is full of

Clear a - way the pew-ter pots, Pol-ish up the - ben - ches, The

WOOD WIND.

*p* Ah

CHO.

gen - tle folk, Sta-ble full of coach - es; Hur-ry bus-tle, hur-ry bus-tle

house is full, is full. Hur-ry bus-tle, hur-ry bus-tle

CHO.

Qual-i - ty ap - proach - es.

Qual-i - ty ap - proach - es. Bus-tle, hur-ry, bus-tle, Qual-i - ty ap - proach - es,

TIMP

CHO **(D)** *p*

Hur - ry, bus - tle hur - ry, bus - tle, Sarv - ing - men and wen - ches, Sarv -

Hur - ry, Hur - ry, Sarv - ing - men and wen - ches, Clear a - way the

*p* BRASS

CHO - ing men and wen - ches, House is full of gen - tle folk,

pew - ter pots, Pol - ish up the ben - ches, House is full,

CHO **(E)** *f*

Sta - ble full of coach - es, Hur - ry, bus - tle, hur - ry,

House is full, is full. Hur - ry, bus - tle,

*f* *ff*

CHO. Hur - ry, bus - tle, hur - ry, Hur - ry, bus - tle, hur - ry, bus - tle.

Hur - ry, Hur - ry, bus - tle, hur - ry, bus - tle. hur - ry, bus - tle,

CHO. hur - ry, bus - tle, bus - tle, bus - tle, Qual - i - ty, Qual - i - ty a - proach -

hur - ry, bus - tle, bus - tle, bus - tle, Qual - i - ty, Qual - i - ty a - proach -

CHO. (F) - - - - -

STGS. WOOD.

*animato* *sf accel. molto*

*(Risoluto.)* Recit. Moderato. ♩ = 152. *a tempo*

HOS. De-sist! I am no fool-ish maid, Who thinks that ev - 'ry i - die

STGS. CL. SUS.

*f* Recit. *p* (Beat quick 4)

HOS. var - lot Is an A - don - is, Be-cause he's paid To swag-ger in a

*animato* - OFFICER. coat, a coat of scar - let. Rank trea - son! Come, a reb - el here we've

*animato* *fp* BRASS.

GF. found; She shall pay for her of - fence in fla - gons round, shall

CHO. She shall She shall

OF  
pay for her of - fence in fla - gons round; And in her own good

CHO.  
pay for her of - fence in fla - gons round.  
pay for her of - fence in fla - gons round.

OF  
(broader)  
ale The King's health drink!

CHO.  
The King! the King! the  
The King! the King! the

(broader)

OF  
(H) Allegro marziale. ♩ = 168.  
1. We

CHO.  
King!  
King! (Beat quick 4)

TUTTI.



OF. *FULL CHORUS.* OFFICER.

red - coat sol - diers serve the King, To the tow, row, row, of noi-sy drum and fife. It  
Cu - pid leads us to the fray, To the tow, row, row, of noi-sy drum and fife. And

CHO.

To the tow, row, row, of noi-sy drum and fife.

*well marked.* S. DRUM.

*p* (Beat 2) STGS. BRASS.

*p*

OF. *FULL CHORUS*

sets the maids a - ca - per - ing, So who shall blame us if we cling To the  
scat - t'ring ter - ror and dis - may O'er rus - tic ranks in hod - den grey, With a

CHO.

To the  
With a


OF. *OFFICER.*

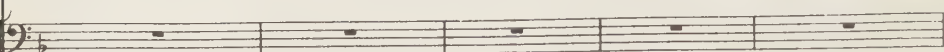
tow, row, row, To the tow, row, row, In— love as well as strife. No  
tow, row, row, With a tow, row, row, We— cap - ture wench and wife. When

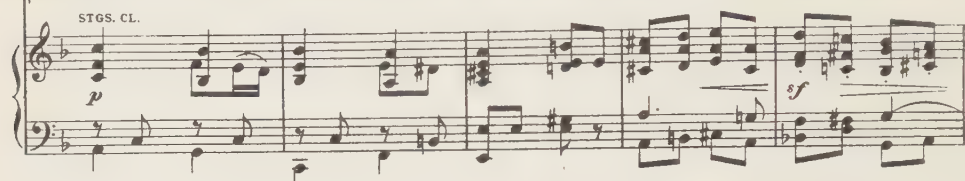
CHO.

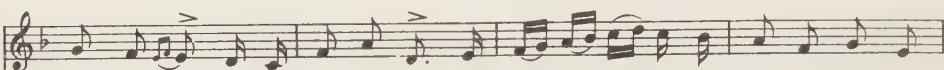
tow, row, row, To the tow, row, row, In— love as well as strife.  
tow, row, row, With a tow, row, row, We— cap - ture wench and wife.


*Cl*

OF.    
 coo - ing - dit - ties, do we - sing, Or sigh, or so de - mean us; Old Mars he made O -   
 wit and - wine have won the - day, We leave them sad and sor - ry, And should - er arms, and

CHO. 

STGS. CL.   
   
*p* *sf*

OF.    
 - lym - pus ring With a tow, row, row, a tow, row, row, When he went a - court - ing   
 march a - way With a tow, row, row, a tow, row, row, For a dis - tant field of

CHO. 

   
*p*

OF.    
 Ve - nus. 2. Dan

CHO.    
 glo - ry.   
 1. Tow, row, row, row, row, row, When he went a - court - ing Ve - nus.   
 2. Tow, row, row, row, row, row, For a

1. Tow, row, row, row, row, row, When he went a - court - ing Ve - nus.   
 2. Tow, row, row, row, row, row, For a

ENCORE.

   
*ff* *p*   
 STGS. WOOD.

OF.

2.

CHO.

2. *accel.*

dis - tant field, a dis - tant field, a dis - tant field of

dis - tant field, a dis - tant field, a dis - tant field of

*PIZZ.*

*accel.*

OF.

To a dis - tant field of glo - - ry,

CHO.

glo - ry, To a dis - tant field of glo - - ry, of

glo - ry, To a dis - tant field of glo - - ry, of

*TUTTI.*

OF.

glo - - ry, of glo - - ry.

CHO.

glo - - ry, of glo - - ry.

glo - - ry, of glo - - ry.

*TRUMPET.*

*PIZZ.*

*TUTTI*

Nº 10.

## SONG.—(Partridge) and CHORUS.

Cue. PARTRIDGE:— "My modest, but unrivalled gifts speak, I think, for themselves."

Allegretto giocoso. ♩.-120.

Piano.

STGS.

TUTTI.

PARTRIDGE. (*not too fast*)

PAR.

1. Ben - ja - min Part-ridge, a per - son of parts, Vers'd in the heal - ing and  
 2. Rea - dy to phy - sic what ev - er you please, Give it a name, and I

CHO.

(*not too fast*)

CL. WITH VOICE.

PAR.

med - i - cal arts, For - tune or wea - ther pre - pared to fore - tell,  
 kill the di - sease; Cup for a fe - ver, or sweat for a chill;

CHO.



PAR. (A)

Doc-tor, Ad-vis-er, and Bar-ber as well.  
 Draw you a tooth, or a boil, or a will.

CHO. Bar-ber as  
 Boil, or a  
 Ah!  
 Ah!

PIANO SUS.

PAR.

well, Bar-ber as well, Doc-tor, Ad-vi-ser, and Bar-ber as well.  
 will, Boil, or a will, Draw you a tooth, or a boil, or a will.

CHO. Bar-ber as well, Bar-ber as well, Bar-ber as well.  
 Boil, or a will, Boil, or a will, Boil, or a will.

PAR.

Come and I'll shave you, and if you are ill, Blis-ter and bleed you, and throw in a pill;  
 Cau-die a ba-by, or pow-der a wig; Wa-ter di-vine by the turn of a twig;

CHO.

BRASS.

PIZZ.



PAR. Bring you back cheap from the edge of the grave; The clos-er you're fist-ed, the  
Dance a down-der-ry, or drone you a hymn; Set you a rid-dle, or

CHO.

PAR. clos-er the shave. Ah  
set you a limb. Ah

CHO. Bring you back cheap from the edge of the grave; The  
Dance a down-der-ry, or drone you a hymn; Ah  
Bring you back cheap from the edge of the grave; The  
Dance a down-der-ry, or drone you a hymn; Ah

ARCO.

S. DRUM.

PAR. clos-er you're fist-ed, the clos-er the shave. The clos-er you're fist-ed, the  
Set you a rid-dle, or set you a limb. Set you a rid-dle, or

CHO. clos-er you're fist-ed, the clos-er the shave. The clos-er you're fist-ed, the  
Set you a rid-dle, or set you a limb. Set you a rid-dle, or

PAR. *rit.* 0 —

CHO. clos - er the shave. — }  
set you a limb. — }

OB. CL. *rit.*

PAR. *C a tempo*  
Ben - ja - min Par - tridge, a Quack if you will, Scho - lar, and mar - vel of

CHO.

FAG. WITH VOICE.  
*a tempo*  
*p* *ten.*

PAR. sur - gi - cal skill, Lath - er and lan - cet, Per - ru - qui - er, Leech —

CHO.

PAR. *Om-ni-um gath-er-um, Om-ni-um gath-er-um, Om-ni-um gath-er-um,—*

CHO.

PAR. *1. Some-thing of each.*

CHO. *Yes, some-thing of each, some-thing of each,*

*Yes, some-thing of each, some-thing of each,*

TUTTI.

PAR. *Last time.*

each.


CHO. *Yes, some-thing of each. Ah!*

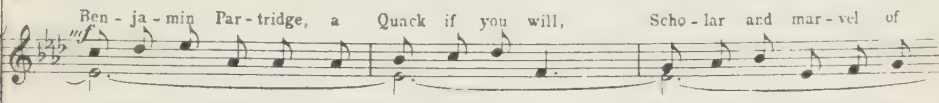
*Yes some-thing of each.*

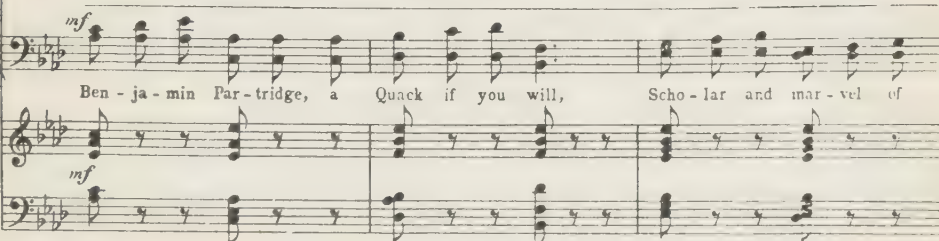
STGS.


PICC. FL.

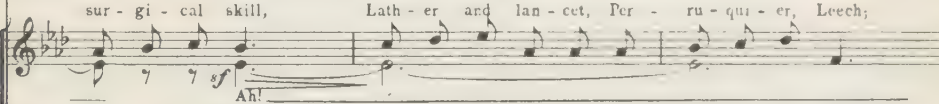
D. S.

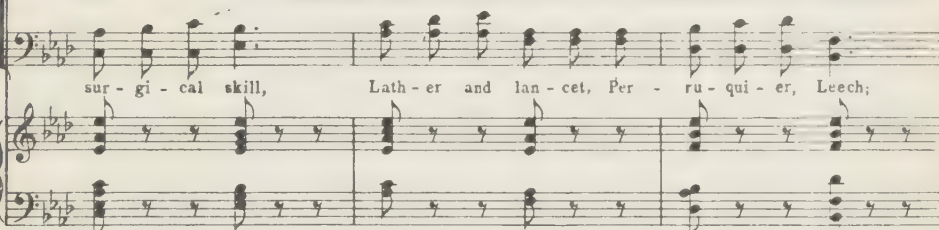
PAR.  Ben - ja - min Par - tridge, a Quack if you will, Scho - lar and mar - vel of


CHO.  *mf* Ben - ja - min Par - tridge, a Quack if you will, Scho - lar and mar - vel of

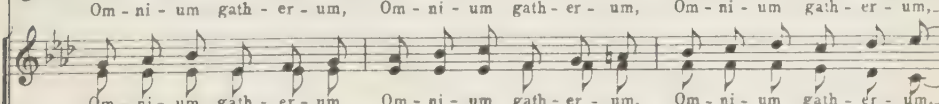
 *mf*

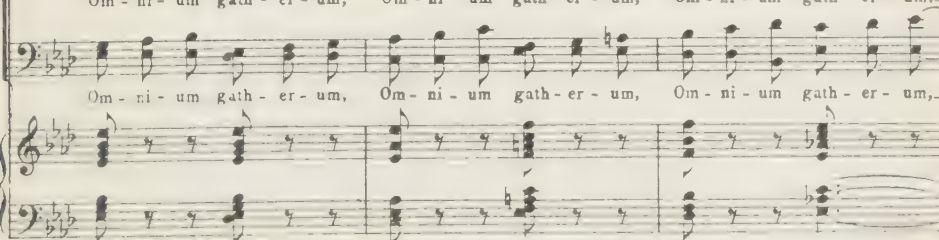
PAR.  sur - gi - cal skill, Lath - er and lan - cet, Per - ru - qui - er, Leech;

CHO.  Ah! sur - gi - cal skill, Lath - er and lan - cet, Per - ru - qui - er, Leech;



PAR.  Om - ni - um gath - er - um, Om - ni - um gath - er - um, Om - ni - um gath - er - um, -

CHO.  Om - ni - um gath - er - um, Om - ni - um gath - er - um, Om - ni - um gath - er - um, -



PAR. *Animato.*  
Some-thing of each. Om - ni - um gath - er - um,

CHO. *Animato.*  
Some-thing of each. Om - ni - um gath - er - um,

Some-thing of each. Om - ni - um gath - er - um,

BRASS.

PAR. Om - ni - um gath - er - um, some - thing of

CHO. Om - ni - um gath - er - um, some - thing of

Om - ni - um gath - er - um, some - thing of

PAR. each.

CHO. each.

each.

*accl.*

**ENCORE.** *Segue Dance.*



## DANCE.

Allegro moderato. ♩ = 96.

*(Not too fast.)*

*f* *p* STGS. WOOD HORN.  
PIZZ.

①  
BRASS. *f*

*f* *f* *f*



## No. 11.

## SONG- (Sophia.)

## "DREAM O' DAY JILL."

Cue. SOPHIA:- "like a Dream o' Day Jill!"

Allegretto grazioso.  $\text{♩} = 58$ .

Piano.

*mf* (Beat quick 6)  
TUTTI.

*Ped ad lib throughout.*

*rit* *a tempo*

"I'll wear a pet - ti - coat' of mus - a - lin" Said Dream o' Day Jill, "And a

*colla voce.* *ff* SIGS

great gild - ed coach shall car - ry me To the church on the hill, When

*FL.*

some - bo - dy, some - bo - dy comes to mar - ry me \_\_\_\_\_ A

## (A) Animato.

SO. gen - tle - man great Of no - ble es - tate - At the

(Beat 2)

BRASS.

SO. church on the hill" Said Dream o' Day Jill! Heigh - ho! Heigh -

*f* *Broader.*

*f*

*Rec.* \*

SO. - ho! "For no - bo - dy less shall mar - ry me" It's

*p* *rall.*

*p* *colla voce.* *rall.*

*Rec.* \*

## (B) a tempo giocoso.

SO. hey dil - ly, dil - ly, dil - ly, call the ducks from the pond, There are

STGS. WOOD HORN.

*p*

*Tri.* *(Beat quick 8.)* *Pizz.*

SU. cows to be milk'd in the mea - dow be - yond: There are

SO. *cresc.* eggs to take to mar - ket, and grist to the mill, And

SO. *f* who'll make a pret - ty la - dy, *p delicato.* la - dy, pret - ty la - dy, And

SO. *rit.* who'll make a pret - ty la - - dy — Of Dream o' Day



## ENCORE.

*a tempo*

SO. Jill?

*mf* TUTTI.  
*a tempo*

(Beat quick 6.)

SO. All in her

*rit.*

*colla voce*

SO. pet - ti - coat of mus - a - lin Goes - Dream o' Day Jill, And her

*a tempo.*

*p* STGS.

SO. own pret - ty feet they car - ry her To the church on the hill, Where

FL.

SO. some - bo - dy, some - bo - dy waits to mar - ry her; And

(A) (2nd Verse)  
Animato.

SO. poor tho' he be, right glad - ly goes she, For "yes" with a will said

BRASS.

SO. Dream o' Day Jill, Heigh - ho! Heigh - ho! To the

Broader.

*f* *p*

*Ped.* \* *Ped.* \*

SO. first one who came to mar - ry her. It's

*rall.*

*p* *colla voce* *rall.*

(B) (2nd Verse)  
a tempo giocoso.

STG. WOOD HORNS,

TRI. PIZZ.

hey dil - ly, dil - ly, dil - ly, call the ducks from the pond, There are

SO.

cows to be milk'd in the mea - dow be - yond; But she's

cresc.

SO.

brought her eggs to mar - ket, as wise maid - ens will Who

f

SO.

sigh to be pret - ty la - dies, la - dies, pret - ty la - dies, Who

f

PIZZ.

p delicato.

SO. *accel.*  
 sigh to be pret - ty la - - - dies — Like Dream o' Day

*ALCO* *accel.*  
 TGs WOOD.

SO. Jill, Like Dream o' Day Jill, Ah!

SO. *Meno mosso.* *a tempo.*  
 Who sigh to be pret - ty la - dies Like Dream e' Day

*TUTTI* *Meno mosso.* *a tempo.*  
 STGS BRASS

*Ed.* \*

SO. Jill!

*M. to allegro.* *ff* *f*

N<sup>o</sup> 12.

## SONG.— (Gregory and CHORUS.)

*cue.* GREGORY.—“We don't never hurry nor worry where I do come from.”

*Allegro moderato. ♩ = 116.*

Gregory.

Piano.

*sf* *TUTTI.*

*Not too fast.*

GR.

1. Gurt

Un-cle Jan Tap-pit oi 'niv-ver did zee, But they  
Un-cle Jan Tap-pit wuz ten-der of 'eart, An' while  
Un-cle Jan Tap-pit wuz vool-ish they say, Vur 'e  
Un-cle Jan Tap-pit 'e jil-ted a maid; An' 'er

STGS.

*p* FAG. WITH VOICE.

GR.

zay oi re-mark-a-bly tuk af-ter 'ee. When my Vey-ther vurst zaw me, to  
kis-sin' a wid-der vell out ov a caart W'at wuz load-ed with 'ay, an' wuz  
wud goo a zee-kin' ov mush-rooms in May. But 'e niv-ver went out with-out  
'eart it wuz bro-ken vur iv-ver, she zaid. An' she zpoke im zo zim-ple, and

HORN SUS.



GU  
CHO

Maw - ther 'e zaid: "Whoi 'tis Un - cle Jan Tap - pit a - rose from the dead!"  
 picked up vur dead, But by mar - ci - ful prov - i - dence vell on 'is 'ead.  
 vind - in' a 'are W'aat 'ad some 'ow or o - ther got catch'd in a snare.  
 touch'd 'im zo zore, That they thought as 'e'd zmile a - gin niv - ver no more.

*f Animato*  
 Wi 'is  
*f Animato*  
 Wi 'is


FL


GU  
CHO

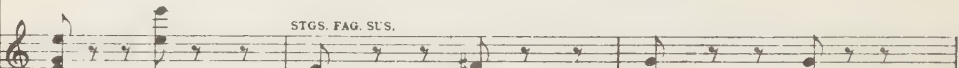
Hee! Dob - bin! Ho! Dob - bin! Gee! Dob - bin! Whoa! Dob - bin! Zum - mer - zet med - ders vur  
 Hee! Dob - bin! Ho! Dob - bin! Gee! Dob - bin! Whoa! Dob - bin! Zum - mer - zet med - ders vur


(A)



GR.    
 Zey's my Vey - ther to Maw - ther, "Just luk at 'is nose! 'E  
 An' my school-mais - ter zaid:—"Waarm your breech - es oi wull! Vur oi  
 But when oi went a zeek - in' ov mush - rooms, vur sure, They did  
 When a wag - gon ran ov - ver my vace, an' oi laid All a-


CHO.    
 clov - ver.


   
 clov - ver.

   
 STGS. FAG. SUS.  
*pp*

GR.    
 nub - but wants snuff col - oured breech - es an' 'ose;"  
 caan't get no larn - in' ir - soide ov yoar skull;" }  
 gaol me vur poach - in' an zquire 'e zwoor; } "Odd  
 zwound - in', they zaid:—"E's been jilt - ing a maid;" }

CHO.    


   
 FL. CL.

   
 \* \*

GR.

drat 'ee! An' 'ang 'ee! Luk at 'ee! whoi dang 'ee! 'E's Un - cle - Jan Tap - pit all

CHO.

1st. 2nd & 3rd time.

GR.

ov - ver.

(MO.)

E's Un - cle Jan Tap-pit, 'E's Un - cle Jan

E's Un - cle Jan Tap-pit, 'E's Un - cle Jan

tutti. *ff*

GR. Tap-pit all ov-ver. Last time.

CHO. Tap-pit all ov-ver. Odd

B. Tap-pit all ov-ver. Odd

*p.s.*

GR.

CHO.

drat 'ee! An 'ang 'ee! Luk at 'ee whoi dang 'eel 'E's Un - cle Jan Tap - pit all

drat 'ee! An 'ang 'ee! Luk at 'ee whoi dang 'eel 'E's Un - cle Jan Tap - pit all

GR.

CHO.

ov - ver, all ov - ver, all ov - ver.

ov - ver, all ov - ver, all ov - ver.

(B)

GR.

CHO.

*accel.*

Presto. ♩ = 178.

STGS.  
TAMB.

This system shows the initial rhythmic patterns for the STGS. (stringed instruments) and TAMB. (tambourine) parts. The STGS. part is in the treble clef, and the TAMB. part is in the bass clef. Both parts feature a series of eighth and sixteenth notes with accents.

WOOD HORNS.

This system shows the initial rhythmic patterns for the WOOD HORNS. part. The part is in the treble clef and features a series of eighth and sixteenth notes with accents.

JIG.

*p* STGS.

This system shows the initial rhythmic patterns for the STGS. part, marked with a piano (*p*) dynamic. The part is in the treble clef and features a series of eighth and sixteenth notes with accents.

PICC. CL.  
PIZZ.

This system shows the initial rhythmic patterns for the PICC. CL. (piccolo clarinet) and PIZZ. (pizzicato) parts. The PICC. CL. part is in the treble clef, and the PIZZ. part is in the bass clef. The PICC. CL. part features a series of eighth and sixteenth notes with accents, and a circled 'C' above the staff. The PIZZ. part features a series of eighth and sixteenth notes with accents.

This system shows the continuation of the JIG. It features a series of eighth and sixteenth notes with accents in both the treble and bass staves.

*f*

This system shows the continuation of the JIG, marked with a forte (*f*) dynamic. It features a series of eighth and sixteenth notes with accents in both the treble and bass staves.



FL.

BRASS.

1. 2.

OB. SU'S.

(E)

p

1. 2.

(F)

f

BRASS.

GIRLS.

CHOR.

MEN.

With a

TUTTI.

CHO.

**(G)**

Fal la la la la la la la la

*ff a tempo*

CHO.

la, With a Fal la la la la la la la la

CHO.

**(K)**

1. la, With a la

2. la, With a la

*Lunga pausa*  
*(confused noise heard off)*

*ff*

STGS. CMB.

**Molto agitato.** CHORUS. (*entering excitedly.*)

CHO. My La - dy's coach has been at-tack'd By high-way-men

My La - dy's coach has been at-tack'd By high-way-men

**Molto agitato.** STOS.

*f* *ff*

CHO. with pis - tols load - ed And fa - ces blacked! Lawks a - mus - sy!

with pis - tols load - ed And fa - ces blacked! Lawks a - mus - sy!

CHORUS. (*on stage.*)

*f* *fp*

CHO. Lawks a mus - sy! Where be? Say! — A - down by cop - pice.

Lawks a mus - sy! Where be? Say! — A - down by cop - pice.

CHORUS. (*Just entering*)

*f* *p* *f*

HORN. FL. OB. CL.

FULL CHORUS.

*ff* A - lack a - day! a - lack a - day! *rit.* *a tempo*

*ff* A - lack a - day! a - lack a - day! *rit.* *a tempo*

*ff* TUTTI. *sf rit.* *ff* BRASS. FAG.

TIMP.

HOSTESS. (M)

Your noise her La-dy-ship a - larms, She

STGS. *p* *pp*

swoons in her pre - ser - ver's arms. \_\_\_\_\_

So let un bide to - geth - er, Nay. —

So let un bide to - geth - er, Nay. —

HORN.

(N)

*p.* — We be not want-ed, then come a-way come a-  
*p.* — We be not want-ed, then come a-way, a-way, then come a-  
*p.*

PIZZ.

*dim.* - way *pp*  
 - way, come a-way, come a-way, come a-way, Hush! hush! hush! hush! a  
 - way, come *dim.* a-way, come a-way, come a-way, *pp*  
 - way, a-way, then come a-way, Hush! hush! hush! hush! a

PIZZ.

*dim.* *pp*

TIMP.

*ppp*  
 - way, a-way, Hush! hush! hush!  
*ppp*  
 - way, a-way, Hush! hush! hush!

*ppp* *pppp*



## No 13.

## SONG-(Honour)

cwc. HONOUR:—"As the barber looks at me"

Allegretto.  $\text{♩} = 116$ .

Honour.

Piano.

STGS. WOOD.

STGS. CL.

TAMB.

1. As all the maids and I one day Were in the mea-dow a-  
las - ses all stopp'd mak - in' hay, And cur - tsied low to his

OB. WITH VOICE

10N

-mak - in' hay. There came, the lane a - tit - tup - in' down, A  
bright "Good - day" The o - ther maids wore pet - ti - coats fine- They'd

BRASS.

STGS.

HON.

gen - tle - man fine from Lon - don town. And  
kilted them high - er in - deed than mine; But

TRUMPET.

**(A)**

HON. oh! he look'd at me; — He look'd a-skance at me. — I  
oh! he look'd at me; — He look'd a-skance at me. — That

FL.  
STGS.  
pp

TRIANO.

HON. felt my cheeks go flam - in' red I had-nt got eyes in the back of my head, —  
he was tall and brave I knew, Tho' ne-ver a glance at him I threw; —

**(B)**

HON. — But I knew that he look'd, I knew that he look'd, I knew that he look'd at  
But I knew that he look'd, I knew that he look'd, I knew that he look'd at

pp

f

p PIZZ.

dim.

pp

HON. me, I knew! — I knew! —  
me, I knew! — I knew! —

pp

ARCO

f

TUTTI.

2 We  
3 Said  
OB.  
STOS. CL.

(3) he: "I'm go-ing to Lon - don town, And I've lost my way a -  
(4) when I show'd him the way to go, He light - ly stoop'd to his

- cross the Down — If one of you maids will show the way A  
sad - die bow, — With "Here's your kiss, and a sil - ver crown, And

BRASS.

kiss for the ser - vice I will pay." And  
come with me, sweet, to Lon - don town." And

TRUMPET.

HON.

oh! he look'd at me; He look'd a - skance at  
oh! he look'd at me; He look'd a - skance at

FL.  
STGS.  
pp

TRIANG.

HON.

me. So, lest he lost his way a - gain, I  
me. But when I found the heart to cry "Kind

HON.

look him as far as the top o' the lane For I  
Sir, d'ye see a - ny green in my eye?" Oh! the

HON.

knew that he look'd, I knew that he look'd I knew that he look'd at  
way that he look'd, The way that he look'd The way that he look'd at

PIZZ.  
dim.  
pp

me I know! I know!

AKCO

ENCORE

*f* *p*

TUTTI

4. And me The way that he look'd, he

*animato*

look I at me

*f*



**Nº 14.** LAUGHING TRIO.-(Honour, Gregory and Partridge.)

*cue.* GREGORY:—"Ye-es, I begin to see it now!"

*Allegro con spirito.*  $\text{♩} = 126.$

**Piano.** *TUTTI.* *ff* *STGS.*

**HONOUR.** *giocoso*

1. You have a pret - ty wit sure lie, — Hee! hee! ho! ho!  
hu - mour driv - eth folk to tears, — Hee! hee! ho! ho!

**GREGORY.** Hee! hee! ho! ho! For a  
Hee! hee! ho! ho! Hath he

**PARTRIDGE.** Hee! hee! ho! ho!  
Hee! hee! ho! ho!

*CL. WITH VOICE.* *pp* *f* *pp*

**HON.** Hee! hee! ho! ho! Ho!

**GREG.** key - hole what an eye, — Hee! hee! ho! ho! ho!  
not pro - dig - ious ears? — Hee! hee! ho! ho! ho!

**PART.** Hee! hee! ho! ho! ho!  
Hee! hee! ho! ho! ho!

*FL.* *f*

(A)

ho! ho! ho! ho! ho! I do ad - mit the point I missed. Till you  
 ho! ho! ho! ho! ho! I vow no scan - dal doth es - cape Them

ho! ho! ho! ho! ho!  
 ho! ho! ho! ho! ho!

ho! ho! ho! ho! ho!  
 ho! ho! ho! ho! ho!

HORN SUS.

*pp*

STGS. PIZZ.

put me in the vein, And gave the joke a mer - ry, mer - ry twist. That  
 be it near or far, And while, and while the dul - lards are a - gain I —

FL WITH VOICE.

*f*

*p*

HON. made it all as plain as plain. Pa  
catch the joke and there you are

GREG. That made it all as plain as plain,  
I catch the joke and there you are.

PART. That made it all as plain as plain,  
I catch the joke and there you are.

HON. ha ha ha! Ha ha ha ha ha ha ha ha

GREG. Ha ha ha ha! h. ha ha ha ha ha ha

PART. Ha ha ha ha! ha ha ha ha ha ha ha ha

HON. ha! Then

GREG. ha! Ho ho ho ho ho ho ho!

PART. ha! Ho ho ho ho ho ho ho!

lets be mer ry, mer ry, mer ry, mer ry, mer ry, mer ry while we

STGS  
*leggiero*  
*pp*  
TRIANG \*

may— 'Tis bet ter to be blithe and gay.— Than cry the live long

day, Then come, well bu ry, bu ry, bu ry, bu ry, bu ry bu ry care a

Then come, well bu ry, bu ry, bu ry, bu ry, bu ry, bu ry care a

Then come, well bu ry, bu ry, bu ry, bu ry, bu ry, bu ry care a

STGS.FL.

HON. way. Ha ha ha ha! Ha ha ha ho ha ho ha ha

GREG. way. Ho ho ho ho! ho ho! ho ho!

PART. way. Ho ho ho ho! ho ho! ho ho!

STGS. WOOD. HORNS.

BRASS.

HON. ha ha ha ha! Be mer. ry, mer. ry while we may.

GREG. ho ho ho ho! Be mer. ry, mer. ry while we may.

PART. ho ho ho ho! Be mer. ry, mer. ry while we may.

TUTTI.

HON. 2. Thy we may.

GREG. 2. Thy we may.

PART. 2. Thy we may.

ENCORE

Allegro molto.

D. S.

TAMB.



DANCE.

169

*sf p*

STGS. WOOD.

BRASS.

STGS. WOOD.

*sf TUTTI.*

Nº 15.

SONG.- (Tom) and CHORUS.

"A SOLDIER'S SCARLET COAT."

*cue.* TOM: - "Here's to the crimson wine, and the Soldiers' scarlet coat?"

Words by  
H. BESWICK

Allegro spiritoso.  $\text{♩} = 104$ .

Tom. *mf*

ENCORE, 2nd Verse.

Piano. *f pesante* S. DRUM. *Red.* *TUTTI.* *Red.* *\**

1. A

TOM. *p*

coat! a coat! A sol-dier's scar-let coat! A coat so rare For a  
wine! Red wine! The sparkling crim-son wine! Good wine for me Of

*mf* SIGS. HORN. *p*

*Red.* *\** *Red.* *\** *Red.* *\**

TOM.

lad to wear When bright the swords are flashing; Its mar-tial flame Lights men to fame, Where  
Bur-gun-dy That from the beak-er gush-es; It rids your heart Of ev'-ry smart; Your

*Red.* *\** *Red.* *\**

OM. *(A)*

guns are loud-ly crashing. In fierce at-tack, At siege or sack, The  
 plaints it calms and hushes. Its bou-quet rare Be - yond com-pare, Gives

FL PICC.

*f* *p*

BRASS

*Fl* \*

OM. *p rit. a tempo*

scarlet coat is ev - er lead-ing; Be - fore its hue Fall maid-ens too, In spite of all their  
 pleasure to the thirst-y fel - low; Ripe wine and old Is more than gold, And makes a man both

*p rit. a tempo*

BORNS.

OM. *(B) Animato. ff*

pret-ty, pret-ty, plead - ing. Then  
 wise and mel - low. Then sing! Then

Then sing! Then

Animato.

BRASS

**TOM.**

sing Old Rose, and let the bel-lows burn, Ah! \_\_\_\_\_

**CHORUS.**

sing Old Rose, and let the bel-lows {burn, For som-bre liv-'ries  
burn, For pale po-ta-tions

sing Old Rose, and let, and let the bel-lows {burn, For som-bre liv-'ries  
burn, For pale po-ta-tions

The musical score is written for three parts: Tom, Chorus, and Piano. The key signature has two flats (B-flat and E-flat), and the time signature is 2/4. The piano part begins with a forte (*ff*) dynamic and ends with a piano (*p*) dynamic. The lyrics are printed below each vocal line, with some words grouped by brackets to indicate phrasing or simultaneous singing.

Musical score for "The Merry Wives of Windsor" (Act II, Scene 1). The score is written for vocal parts (TOM., 'HO.) and piano accompaniment. The lyrics are as follows:

**TOM.**  
 — Lust - y lads! — — — — — Lust - y lads!

**'HO.**  
 much I spurn Scar - let bright is the tint for me, }  
 much I spurn Crim - son wine is the wine for me, } Lust - y lads!

The piano accompaniment consists of two staves (treble and bass clef) with chords and melodic lines. The tempo is marked "Allegretto". The key signature is one flat (B-flat major or D minor). The score includes a "C" time signature (Common time) and a "Tutti" marking at the bottom right.



M. Lads of the West! Lust - y Lads of the West Coun - tree. Of the  
 O. Lads of the West! Lust - y Lads of the West Coun - tree, Of the  
 Lads of the West! 0 Lust - y Lads of the West Coun - tree, Of the

*Red.* \*

M. 1. mer - ry, mer - ry West Coun - tree!  
 O. mer - ry, mer - ry West Coun - tree!  
 mer - ry, mer - ry West Coun - tree! STGS. CL.

M. *mf* 2. Red - tree! of the West,  
 O. - tree! of the  
 - tree! of the

*Red.* \*



TOM. *ff* The lads of the West the West

CHO. *ff* West, of the West, The lads of the West, the West

West, of the West, The lads of the West, the West

*ff* *Red.* \*

TOM. Coun - tree!

CHO. Coun - tree!

Coun - tree!

\* *ff*

## No 16.

## SONG-(Sophia) and CHORUS.

cur: SOPHIA:—"All is lost! And he was all the world to me."

Andante.  $\text{♩} = 60$ .

Piano.

STGS OB  
*p con espress*

STGS FL.

SOPHIA.  
*p semplice*

Love mak-eth the heart a gar-den fair, (With a hey-der-ry down, with a

der-ry down) And beau-ti-ful thoughts are the blos-soms there, (With a

hey-der-ry down, with a der-ry down) Gard-ner Love, and he sing-eth a song (With a

CL BORN

FINI

SOPH. *hey — der. ry down, with a der. ry down) — As he tend . eth, he tend . eth it*

SOPH. *all — day long! — (With a hey — der . ry down, with a*

SOPH. *der . ry down) —*

CHO *Hey der . ry down, Hey der . ry down a!*

OB. WITH VOICE. *Hey der . ry down a!*

**ENCORE.**

SOPH. *But one day the gar. den a cold wind sears: — (With a*

SOLO LEADER.

SOPH. *hey der-ry down, with a der-ry down) — In vain — you wa-ter it*

CHO. *Hey der-ry down a der-ry down a*

*Hey der-ry down a der-ry down a*

*Ad. \* Ad. \* (simile)*

SOPH. *with your tears; — (With a hey — der-ry down, with a*

CHO. *Hey der-ry*

*Hey der-ry*

SOPH. *der-ry down) — Ev-ry blos-som, it — droop-eth its head — (With a*

CHO. *down a! der-ry down a!*

*down a! der-ry down a!*

CL. HORN

TIMP.

SOPH. *hey der-ry down, with a der-ry down) — All are with - er'd, are with-er'd, and*

CHO. *Hey der - ry down a der - ry down a*

*Hey der - ry down a der - ry down a*

SOPH. *rit. Love is dead. (With a hey der - ry down, with a der-ry down. Hey der - ry*

CHO. *Hey der - ry*

*OB. WITH VOICE.*

*rit. a tempo mf*

SOPH. *rit. pp Hey der - ry down!*

CHO. *down. Hey der - ry down - a, der - ry down, der - ry down!*

*Hey der - ry down - a, der - ry down, der - ry down!*

*rit. pp ppp*

*B* *Exit SOPH.*

*mf OB. con espress.*

*p ppp*



## No 17.

## FINALE - ACT II.

*cue* BLIFIL:—"Squire! Squire! Your daughter is found!"

*Allegro molto agitato.* ♩=152.

Enter WESTERN excitedly.

Piano.

*ff* TUTTI.

*And.*

\*

The first system of music features a piano accompaniment in 2/4 time. The right hand plays a series of eighth and sixteenth notes, while the left hand provides a steady bass line with eighth notes. The key signature has two flats (B-flat and E-flat).

The second system of music includes a vocal line for WESTERN, marked *(excitedly)*. The lyrics are: "Where be my daugh-ter? Mar-ry! I'll teach her! Where --- be she?". The piano accompaniment continues with a similar rhythmic pattern, featuring a crescendo leading to a forte section marked with a circled 'C' and an 'f'.

The third system of music features a vocal line for PARTRIDGE, with the lyrics: "There --- with-in that room." The piano accompaniment continues, with a section marked STGS. CL. (Staccato Chords) indicated by a bracket and a forte 'f' dynamic.

**TOM.** *TOM* *WESTERN* *p*  
Squire Wes-tern! Tom Jones! (Now *SIGS* I've caught her!) I

**WEST** *TOM*  
want my daugh-ter. I have not seen her.

*cresc* *BRASS*

**WEST** *(D)* *WESTERN.*  
Come! — she is in here. Come!

*TUTTI.*

**WEST** *Presto*

**WEST** *(Enter Lady Bellaston from room.) (E)* *(F) Moderato.* *SOPRANOS & CONTRALTOS.*  
*SIGS WOOD* Ha!

*TUTTI*

Allegretto. ♩ = 112.  
 Giocoso. (mockingly)

181

Ha Ha ha ha ho ho ho ho! A ve - ry fine im-brog - li - o! "The  
 Ha Ha ha ha ho ho ho ho! A ve - ry fine im-brog - li - o! "The

clue - I hold" and ov - er rolled, Sir An - to - ny, An. to. ny Row - ley O!  
 clue I hold" and ov - er rolled, Sir An - to - ny, An. to. ny Row - ley Hey

Ah! Ha ha ha ha ho  
 ho! Sir An. to. ny Row. ley O! Ha ha ha ha ho

ho ho ho! A ve - ry fine im. brog. li. o! The  
 ho ho ho! A ve - ry fine im. brog. li. o! The

CHO. (G)

clue I hold." And ov - er rolled Sir An - to - ny. An - to - ny.

clue I hold." And ov - er rolled Sir An - to - ny. An - to - ny.

STGS. BRASS.

CHO.

An - to - ny. An - to - ny. An - to - ny Row - ley O!

An - to - ny. An - to - ny. An - to - ny Row - ley O!

CHO.

*sf* *arcel.*

**Allegro moderato. ♩ = 64.**  
LADY B. to TOM.

Lady B.

TRUMPET *meno mosso molto rall.*

I know your se - cret now: You

STGS. FL.

*pp*

*f* *f*



look for one a - bove — you. O poor, un - hap - py boy. To

be the bro - ken toy — Of one who does not love — you who

Musical score for "The Rose Tree" in G major, 2/4 time. The score is for voice and piano. The lyrics are: "does not love you. 'Tis false! I vow 'tis false! Ay, false is she I vow When". The score includes a vocal line with lyrics, a piano accompaniment, and a horn section. The piano part features a prominent bass line. The score is marked with "TOM." and "Lute." above the vocal line. The piano part is marked with "mf" and "p". The score ends with a double bar line and a star symbol.

e vil fate be tide you To turn and fly, Your

VIO 1

love were I. My place should be beside you



*a tempo (animato)*

Lady B *mf* Your love were

TOM *Oh! say not so! I know She loves me, tho' Our part - ing may*

*ad libile*

*a tempo mf (animato)*

STGS. WOOD HORN. \* *ad lib.* \* *ad lib.* \*

Lady B 1. Though

TOM be, per - chance for ev - er. She will for - get me nev - er! Our

*ad lib.* \* *ad lib.* \*

Lady B e - vil fate be - tide. And all the world de - ride. Still

TOM part - ing be per - chance for ev - er. She will for -

Lady B I would fly to take my place be - side you. Your own true

TOM get, for - get, me nev - er, My own true

*p*

*rit.* *a tempo*

love were I.

*rit.* *a tempo*

love is she.

UNIS.

The maid en who Is fond and true, And faithful to Her love will

*rit.* *a tempo*

*mf cantabile*

Red. \* Red. BRASS \* Red. \*

ev er stand be side him, What ev er may be tide him. And

Red. \* Red. \*

with her cheer ing pres ence wak en hope a new.

Red. \*



My place should be be side you.  
 loves me still!  
 fond and true Will ev er stand be side  
 fond and true Will ev er stand be side

rit.

\* \* \* \* \*

Grandioso.  
 Your own, your own true  
 She loves, she loves me  
 him. The maid en who Is fond and true And faith ful to Her love will  
 him. The maid en who Is fond and true And faith ful to Her love will

ff

Grandioso.  
 tutti

\* \* \* \* \*

Lady B. love Your own — true — love were I, Tho'

TOM. though our part - ing may be for ev - er, Our

CHO. ev - er stand be - side him, What - ev - er may be - tide him, Will

ev - er stand be - side him, What - ev - er may be - tide him, Will

Lady B. e - vil fate be - tide, — And all the world de - ride. — Still

TOM. part - ing be per - chance — for ev - er, She will for -

CHO. ev - er stand be - side, — Though all the world de - ride. — And

ev - er stand be - side, — Though all the world de - ride, — And

*rall. molto*

*rall. molto*

*Red.* \* *Red.* \*



*Allargando.* *p rit.*

SOLO B. would I fly To take my place be - side you, Your own true love — were

TOM. - get, for - get me — nev - er, My own true love — is

CHO. with her cheer - ing pres - ence wak - en hope — a wak - en hope — a  
cheer - ing pres - ence

with her — cheer - ing — pres - ence a wak - en hope — a

*Allargando.* *p* *rit.* STGS.

Reo. \*

*Allegro marziale.*

SOLO B. I!

TOM. she!

CHO. new.  
new.

*Allegro marziale. (With great spirit.)*

TRUMPET.

Reo. S. DRUM. \*

OFFICER. (to Tom)

L

OF. A toss — for fic - kle maids! Their coin has not the

*p* STGS.

OF. pro - per ring; Cry fiel on them for sor - ry sor - ry jades, And be a

OF. sol - dier, a sol - dier of the King.

*Red. \* Red. \**

TOM. (spoken) Aye! that will I!

Allegro moderato. ♩ = 112.

*ff* TUTTI (marcato.) *f* *f* *p* *pp*

B D. CYM. *Red.* STGS. PICC. FAG.

TOM. bet - ter to lie in a ditch, I swear, With your wea - zen neat - ly slit, Than

*ten.* \*

TOM

eat your heart out in des. pair For a heart. less jilt Who does not care A

TOM

CHO

jot for it

A jot for it. Who does not care a jot for it!

A jot for it. Who does not care a jot for it!

f BRASS. b

TOM

Tis bet. ter to love and march a. way. Or

*sf* *pp*

CYM.

TOM

in a tav. ern sit. And drink good liq. uor all the day. And

TOM. (N)

leave a kiss be hind to pay The shot for it.

TRUMPET

TOM. Alla marcia. (Con spirito.)

Ah! For a sol dier's life Has

STGS CL. HORN.

TOM.

hon.our and glo ry a bound ing, Shrill - tongued fife And

TOM. (O)

bu gle for ev er re sound ing. Kiss-me-quick-my - loves in plen ty,

FL. *leggiere*

TRIANG.

TOM. OFFICER.

Come ly maids of sweet and twen ty! Come, come, come, The

BRASS.

sol - dier fol - lows the drum. — And the lass - es, the lass - es fol - low the

S. DRUM.

sol - dier, — The lass - es Has fol - low, fol - low the

For a sol - dier's life Has hon - our and glo - ry a.

For a sol - dier's life Has hon - our and glo - ry a.

TUTTI.

*f*

sol - dier. —

bound - ing, Shrill - tongued fife, — And bu - gle for ev - er re - sound - ing.

bound - ing, Shrill - tongued fife, And bu - gle for ev - er re - sound - ing.



**P** TOM.  
Kiss me quick my loves in plen-ty, Come-ly maids of sweet and twen-ty,

UNIS.  
Kiss me quick my loves in plen-ty, Come-ly maids of sweet and twen-ty,

CHO.  
Ah!

Kiss - me - quick - my - loves in plen - ty,

FL.  
*pp*

TOM.  
Come, The sol - dier fol - lows the drum.

CHO.  
Come, come, come, The sol - dier fol - lows the drum.

The

BRASS.  
*f* *acc. molto*

CHO.  
(Tom sees Sophia's muff.) Say, what have you there? A lady's muff

Recit. TOM. (to Partridge) Andante. HOSTESS. (spoken)

TUTTI. STGS. Andante. OB.  
*PHORN*

Andante. *p* *dim.*

contenenza. I seem to know it, Ah! me! — and yet, and yet it

*p* Andante.

*Red.* \* *Red.* \* *Red.* \* *Red.* \* *Red.* \* *Red.* \* *Red.* \*

*rit* (Suddenly and excitedly) **T** Allegro.

can - not be! The pa-per that is pinned there-on! Whose writ-ing bears it?

Molto Allegro. **T** *STGS*

*sf Recit.* *a tempo f*

*Red.* \*

HOSTESS.

"So-phi-a Western!" 'Tis the young la-dy's who hath late - ly gone a -

*sf sf* *sf strict time*

*Red.* *STGS*

TOM. (to Partridge)

way Fool! Fool! Now am I un-done! Say, where is she?

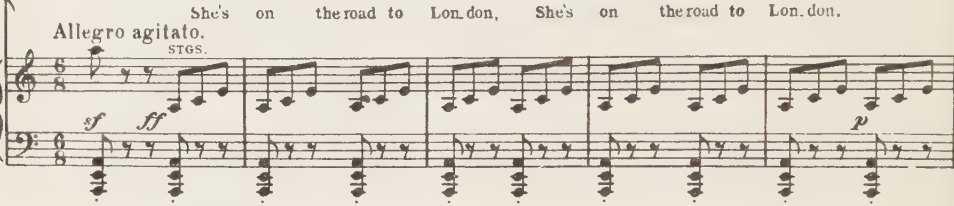
*f* *f* *f* *f*

BRASS.

## Allegro agitato.

TOM.  Good

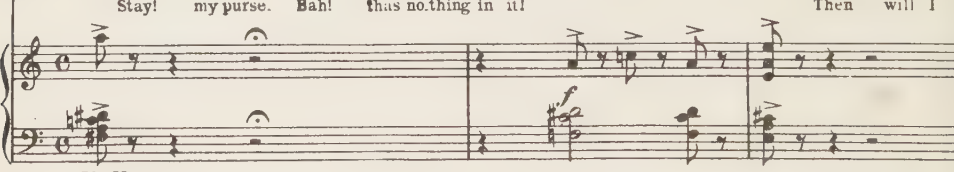
CHO.  She's on the road to London, She's on the road to London.

Allegro agitato.  
STGS.  PIZZ.

TOM.  hor ses, quick, Come, let's be gone!



U Recit.  Stay! my purse. Bah! That's nothing in it! Then will I

 BRASS.

Allegro.  go a - foot.

 STGS. FL.  \*

ady B. *p* (aside.) I must not lose him yet. *mf* (to TOM) You are em-bar-ras'd; (CL. WITH VOICE)

ady B. *f* amoroso I am in your debt, Aye that and deep-ly. *amoroso* WOOD. HONEY.

ady B. *V* Allegro. Pray com-mand me. I go to Lon-don al-so, And my FL. CL. WITH VOICE.

ady B. TOM. coach is at your ser-vice;— Lend me— your kind pro-tec-tion. Ah!

OM. Ma-dam, How can I thank you? *Viol. I. ff* *Recit.* Come!— who knows? my luck may



(W) Allegro.  $\text{♩} = 112$ .

*al tempo*

TOM. turn. If not I'll yet be a soldier.

CHOR. His luck may turn, his luck may

STGS. HORN. *al tempo*

Allegro.  $\text{♩} = 112$ .

TRUMPET & DRUM.

*p*

His luck may turn, his luck may

*Red. \* Red. \**

*cresc.*

HO. turn. If not he'll be a sol-dier, a

turn, If not he'll be a sol-dier, a

*cresc.*

*Red. \**

BRASS. FAG.

Lady B. *rall. molto*

TOM. For a

CHOR. sol-dier! For a

sol-dier! For a

*rall. molto*



*Presente.*  
*ff a tempo*

*ff* sol - dier's life Has hon - our and glo - ry a - bound - ing,  
sol - dier's life Has hon - our and glo - ry a - bound - ing,  
sol - dier's life Has hon - our and glo - ry a - bound - ing,  
sol - dier's life Has hon - our and glo - ry a - bound - ing,  
*Presente.*  
*ff a tempo*

TUTTI.

Shrill - tongued fife, And bu - gle for ev - er re - sound - ing,  
Shrill - tongued fife, And bu - gle for ev - er re - sound - ing,  
Shrill - tongued fife, And bu - gle for ev - er re - sound - ing,  
Shrill - tongued fife, And bu - gle for ev - er re - sound - ing,

*p*  
Lady B. Ah! \_\_\_\_\_

TOM. \_\_\_\_\_

*p* unis.  
CHO. Kiss - me - quick - my - loves in plen - ty, Come - ly maids of sweet and twen - ty,  
Ah! \_\_\_\_\_

*p*  
Kiss - me - quick - my - loves in plen - ty,

*f*  
Lady B. Come, \_\_\_\_\_ The sol - dier fol - lows the drum, \_\_\_\_\_ And the

*f*  
TOM. Come, \_\_\_\_\_ The sol - dier fol - lows the drum, \_\_\_\_\_ And the

*f*  
HO. Come, come, come, — The sol - dier fol - lows the drum, And the

Come, come, come, The sol - dier fol - lows the drum, And the

(X) **Animato.**

Lady B. lass-es, the lass-es fol-low the sol-dier. The sol-dier's

TOM. lass-es, the lass-es fol-low the sol-dier. The sol-dier's

CHO. lass-es, the lass-es fol-low the sol-dier. The sol-dier's

lass-es, the lass-es fol-low the sol-dier. The sol-dier's

**Animato.**

S. DRUM.

*Red.* \* *Red.* \* *Red.* \*

Lady B. life is one of fame and glo-ry. The soldier's life is praised in

TOM. life is one of fame and glo-ry. The soldier's life is praised in

CHO. life is one of fame and glo-ry. The sol-dier's life is

life is one of glo-ry. The sol-dier's life is

*Red.* *sempre staccato.* \* *Red.* \* *Red.* \* *Red.* \* *Red.* \*

Lady B. song and sto-ry, The sol-dier talks of vic-to-

TOM song and sto-ry, The sol-dier talks of vic-to-

CHO. praised in song and sto-ry, The sol-dier talks of vic-to-  
The sol-dier talks of vic-to-

praised in song and sto-ry, The sol-dier talks of vic-to-

Red. \* Red. \* Red. \* Red. \* Red. \*

Lady B. (Y) -ry, The din of can-nons' rat-tle, The sound of drum,—

TOM -ry, The din of can-nons'

CHO. -ry The din of can-nons' rat-tle, The sound of drum, The din of can-nons'

-ry, The din of can-nons' rat-tle, The sound of drum, The din of can-nons'

FL.

BRASS WITH VOICE.

VIO. I.

Red. \* Red. \* Red. \* Red. \*

ady B

Then, hey! for the life — of a sol .

rat.tle. the sound of drum. Then, hey! for the life — of a sol .

CHO.

rat.tle. the sound of drum. Then, hey! for the life — of a sol .

rat.tle. the sound of drum. Then, hey! for the life — of a sol .

Fl.

Red. \* Red. \* Red. \* Red. \*

*Più vivo.*

ady B

dier: and march, and march a

OM.

dier! and march, and march

CHO.

dier! and march a way, and march a way. a

dier! and march a way, and march a way.

*Più vivo.*

Red. \* B D. & CYM.



*accel.*

Lady B. *And*

TOM. *And*

CHOR. *And*

STGS. WOOD. HORNS. *accel.* TRUMPET.

*And.*

*way, Ah! And*

*way, March a way, and march a way, and march a way, and march a way, And*

*way, March a way, and march a way, and march a way, and march a way, And*

*way, March a way, and march a way, and march a way, and march a way, And*

*STGS. WOOD. HORNS. accel. TRUMPET. And.*

Lady B. *ff*

TOM. *ff*

CHOR. *ff*

BRASS.

*march a way, and march*

*march a way, and march*

*march a way, and march*

*march a way, and march*

*BRASS.*

by B. (Z)

a way.

a way.

HO a way.

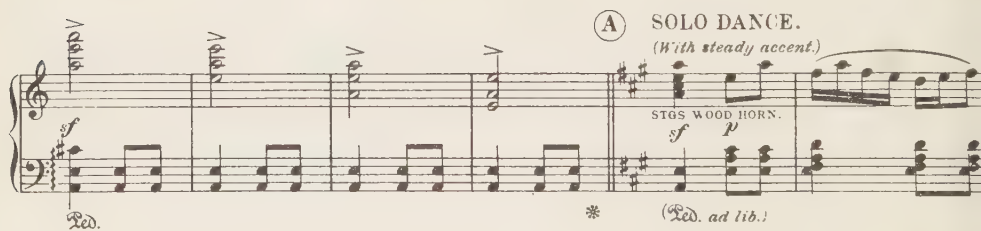
a way.

*sf* *tutti.* *animato*

*lunga pausa*

## Act III.

MORRIS DANCE &amp; GAVOTTE.

Allegro, con brio.  $\text{♩} = 126$ .



(C)

*f* TUTTI

*Red.* \* *Red.* \* *Red.* \*

(Repeat 8<sup>va</sup> higher.)

*p*

(D)

*f* TUTTI.

TAMBOURINE.

*p*

*f*

BRASS.

Piu vivo.

*f* TUTTI.

(E)

*f* meno mosso.

STGS. TRUMPS.

(Exit Principal Dancer.) *Red.* \*



$\text{♩} = 104$

Glass of

*p*

*rall.* *FL*

*p*

\* *Lead* \* *Lead* \*

## GAVOTTE.

fa - h - ion. Mould of form, Ac - me of e - le - gance, Height of gen - til - i - ty. Mo - der - h

(Not too fast.)

STGS. WOOD. HORNS.

Town and clo Ar - ea - dia. These art thou O Ran - e - lagh Mark our airs, our con - ver -

*p* *mf* *mf* *p*

*Lead* \*

*p*

- sa - tion, Cut of coat and hang of gown; Each of

*p*

them an ed - u - ca - tion In the man - ners of the

of the

*pp* (F)

Town. Glass of fash - ion, Mould of form, Ac - me of

*pp*

*pp*

TRIANG.

First system of the musical score. The vocal line (treble clef) has lyrics: "e - lo - gance, Height of gen - til - i - ty, Mo - dish Town and - cko Vr". The piano accompaniment (bass clef) consists of chords and moving lines. The key signature has one flat (B-flat).

Second system of the musical score. The vocal line (treble clef) has lyrics: "ca - dia These art thou O Ran - e lugh." The piano accompaniment (bass clef) continues with chords and moving lines. Dynamics include *f* (forte) and *p* (piano). The key signature has one flat.

Third system of the musical score. The piano part (treble clef) and cello part (bass clef) are shown. Dynamics include *f* (forte) and *p* (piano). A box labeled "ENCORE." is present. The tempo/mood is marked "Animato. sostenuto". The key signature has one flat.

Fourth system of the musical score. The brass part (treble clef) and piano part (bass clef) are shown. The key signature has one flat. The word "BRASS." is written below the staff.

Fifth system of the musical score. The piano part (treble clef) and brass part (bass clef) are shown. The key signature has one flat.

*pp* G

Glass of fash - ion, — Mould of

STGS. WOOD. HORN.

*pp*

*pizz.*

form, Ac - me of e - le - gance, Height of gen - ti - l - ty, Mo - dish

*meno mosso* *rall.* *f* *allargando* *rall. molto* *p* *pp*

Town and (ke Ar - ca - dia. Ran - e - lagh! All these art thou!

*meno mosso* *rall.* *f* *allargando* *rall. molto* *p* *pp*

STGS.

## No 19.

## SONG.—(Honour) and MALE CHORUS.

*cue.* HONOUR:—"Men give what they can afford, and take what they can get."

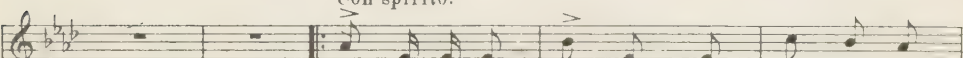
Allegro a la Valse. ♩ = 72.

Hor. or. 

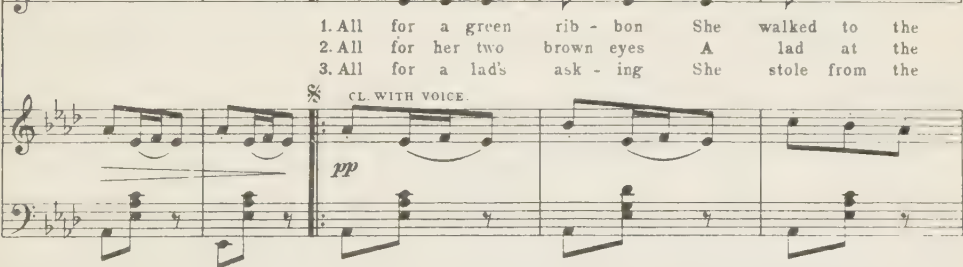
Piano. *Brillante.* *ff* *TUTTI.* 


*Ed.* \* (Pedal ad lib. throughout)

Con spirito.

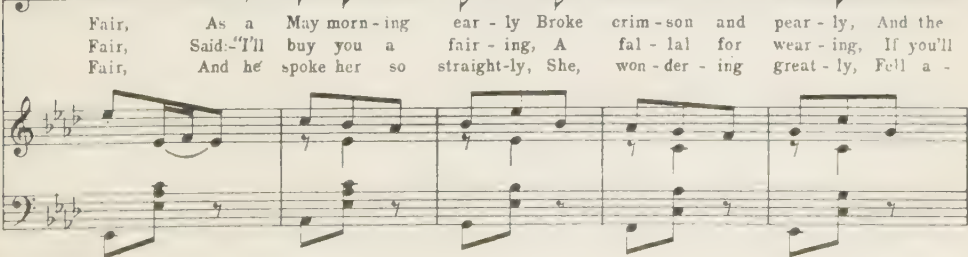
ON 

1. All for a green rib - bon She walked to the  
2. All for her two brown eyes A lad at the  
3. All for a lad's ask - ing She stole from the

CL. WITH VOICE. *pp* 

ON 

Fair, As a May morn - ing ear - ly Broke crim - son and pear - ly, And the  
Fair, Said: "I'll buy you a fair - ing, A fal - lal for wear - ing, If you'll  
Fair, And he spoke her so straight - ly, She, won - der - ing great - ly, Fell a -





HON. (A)

lark sang ti - ra li - ra High up in the air.  
 dance with me a mea - sure, The fid - dler waits there."  
 blush - ing, but she gave him Her heart then and there.

CHO

1. And all for a green  
 2. And all for a green  
 3. And all for a green

*pp*

Ah!

FAG.  
*pp*

HON.

And all for a rib - bon To tie in her  
 And all for a rib - bon She danced at the  
 And all for a rib - bon He bought at the

rib - bon She walk'd to the Fair.  
 rib - bon She danced at the Fair.  
 rib - bon He bought at the Fair.

CHO

*mf*

ON.  
HO.

hair.  
fair.  
fair. }

Ah! ——— Well may

*rit.* *a tempo*  
*p con grazia*

TRUMPET.

*colla voce* *a tempo*  
*con grazia*  
FL. *p*

ON.  
HO.

men— make jol-ly O O'er 1 id - - ens and— their fol-ly O!

ON.  
HO.

**B** *Animato* *molto rall.* *f a tempo*

All for a green— rib— bon to tie in her hair.— Well, well,  
Well, well,  
Well, well,

*Animato* *molto rall.* *f a tempo*

TUTTI.

HON. well may men make jol - ly O! And all for a green rib - bon To tie in her

CHO. well may men make jol - ly O! Fal la la la la la la

men make jol - ly O! Fal la la la la la la

*p a tempo*

*pp*

*sf*

*pp*

*a tempo*

STGS

HON. 1. & 2.

hair.

CHO. la.

la.

la.

TRIANG.

HON. 1. & 2. II last.

hair To tie in her hair.

CHO. la la la la la la

la la la la la.

ENCORE.

DANCE.

*p con grazia*

BRASS.

STGS.



©

BRASS. *f* *rall. molto* *a tempo ff* TUTTI.

*p*

HON. *ppp* (Honour tacet ad lib.)  
Well may  
CHO. *ppp* *delicato*  
Well may  
Well may

*ppp*  
STGS. WOOD. HORN.

HON. men — make jol - ly O! O'er maid - - ens and — their  
CHO. men — make jol - ly O! O'er maid - - ens and — their  
men — make jol - ly O! O'er maid - - ens and — their

*p*



(D) (Honour sing.)

fol-ly O! All for a green rib-bon to tie in her hair. Well.

fol-ly O! Well

fol-ly O! Well

TUTTI

well, well may men make jol-ly O! And all for a green rib-bon to

well, well may men make jol-ly O! Fal la la la

may men make jol-ly O! Fal la la la

*a tempo*  
*pp*  
*a tempo*  
*pp*

tie in her hair, To tie in her hair.

la la la, la la la

la la la, la la la

STGS. BRASS.

*pp a tempo*  
*f*  
*sf*  
*sf*

N<sup>o</sup> 20

## SONG.—(Tom.)

## "IF LOVE'S CONTENT"

*cue.* TOM:—"I cannot find words to speak my passion"


Allegro moderato. ♩ = 88.


Tom. 

Piano. *TUTTI.* *f sostenuto* 

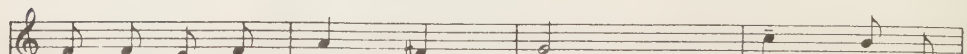
*Red.* \* *Red.* \* (Pedal ad lib. throughout.)


(Con anima.) ♩ = 104.

TOM. 

*(Con anima.)* *STGS.* *p* *pp* *CL SUS* 

If love's con-

TOM. 

-tent lie in the spo - ken word, Then mu-t a 

TOM. more ac - com - plish'd tongue than mine Re - el - o -

TOM. -quent, and I re - main un - heard Where fac - ile

(VIO.I. WITH VOICE.)

TOM. *dim.* wit o'er hum - bler gifts doth shine. A *p* I have no wealth of

*dim.* *p*

TOM. words - no cour - tier's art, With store of hon - eyd speech my love to

TOM. *f* greet; And can no more than bring a beat - ing

TOM. heart, And, ask - ing no - thing, lay it at her

TOM. *accel.* feet. *rit.* Come then, for - tune or

(B) (Not too slow.) ♩. = 88. *pa tempo*

STGS. WOOD. HORN.

TOM. ill be - fall, Go heart, wav - er - ing ne - ver;

TOM. And if she deem the off-er-ing small, ——— Yet will I love her

ERASS.

*Animato.*

TOM. ev-er! Come, then, hap-pi-ness or des-pair, ——— It

*Tempo I.*

TOM. ask-eth no-thing but to live ——— and die for her.

STGS. WOOF.

TUTTI.

TOM.



(Con anima.)  $\text{♩} = 104.$  *pp*

TOM. If she be kind, and, as may well be -

(Con anima.)  
STGS.

*p* *pp*

TOM. - fall, Seal with her sweet and ro - sy lips my joy, —

TOM. Then shall I find fair thoughts and speech with - al, — And in her

(A) (2nd Verse.) *p*

TOM. hom - age ev - 'ry hour em - ploy. Her form, her face, her

FL. *p*

TOM.

*cresc.*

beau-ties man-i - fold ——— The ve - ry well - springs of my heart shall

TOM.

*f*

stir; Nor time, nor place Shall ev - er me with - hold; — My

TOM.

*accel* *rit*

lat-est sigh shall be in praise of her

**ENCORE**

**(B)** (2nd Verse.)  
(Not too slow.) ♩ = 88.  
*p a tempo*

TOM.

Come then, for-tune or ill be - fall, Go heart, wav - er - ing

*pp a tempo*

STGS. WOOD. HORN.

TOM.

ne - ver; And if she deem the off-er-ing small, — Yet will I love her

BRASS.

Più vivo.

TOM.

ev - er! Come, then, hap - pi - ness or des - pair, — It

TUTTI.

TOM.

ask - eth no - thing but to live — and die for

*accel.*

*f colla voce*

Molto allegro.

TOM.

her.

*Molto allegro.*

## No. 21.

## BARCAROLLE.— (Trio Female Voices and Chorus)

## RECIT and WALTZ SONG.—(Sophia.)

CHOR. PARTRIDGE:—"I can't let her get away with this news. Honour!"

Andante con moto.  $\text{♩} = 72$ . *p con grazia*

Four 1st Sopranos. *p* Be - guile, be-guile With mu - sic sweet The

Four 2nd Sopranos. and Four Contraltos. *p* Be - guile, be-guile With mu - sic sweet The

Piano. *Andante con moto.* *STOS.* *FL.* *con grazia* *mf* *p*

PIZZ.

1st Sop. charm - ed hour of night; And pile, O pile At Beau - ty's feet Fair

2nd Sop. & Cont. of night, charm - ed hour of night; And pile, O pile At Beau - ty's feet Fair

1st Sop. flow'rs for her de - light. E'en as the birds in yon - der

2nd Sop. & Cont. flow'rs for her de - light, de - light. E'en as the birds in yon - der

flow'rs for her de - light. E'en as the birds

(A)

1st Sop. grove At - tune their notes for ears - po -

2nd Sop. & Cont. grove At - tune their notes for ears - po -

E'en as the birds in yon - der grove At - tune their

FL. OB. CL.

1st Sop. - lite So let the words We

2nd Sop. & Cont. - lite So let the

notes for ears po - lite So let the words We

FL. OB. VIO. I.

STGS. WOOD. HORN.

1st Sop. sing of love Be on - ly such as

2nd Sop. & Cont. sing of love Be on - ly such as

(B)



1st Sop.  
gen - tle thoughts in - vite, Lest they her  
gen - tle thoughts in - vite, such thoughts in - vite, Lest they her

2nd Sop.  
&  
Cont.  
gen - tle thoughts in - vite, such thoughts in - vite, Lest they her

1st Sop.  
in - no - cence, Lest they her in - no - cence af -

2nd Sop.  
&  
Cont.  
in - no - cence, in - no - cence af -

VIO. I.

1st Sop.  
-fright. Be - guile, be - guile with mu - sic sweet The charm - èd hour of night, And  
of night,

2nd Sop.  
&  
Cont.  
-fright. Be - guile, be - guile with mu - sic sweet The charm - èd hour of night, And  
Be - guile, be - guile with mu - sic sweet The

CHOR.  
Be - guile, Be - guile with mu - sic sweet The

FL.

1st Sop.  
pile, O pile At Beau - ty's feet Fair flow'rs for her de - light.

2nd Sop.  
&  
pile, O pile At Beau - ty's feet Fair flow'rs for her de - light. E'en

CHO.  
soft and charm - ed hour of night. The  
charm - ed hour of night.

soft and charm - ed hour of night.

(D)

1st Sop.  
E'en as the birds in yon - der grove

2nd Sop.  
& Cont.  
E'en as the birds in yon - der grove  
as the birds, E'en as the birds in yon - der

CHO.  
birds E'en as the birds in yon - der grove

The birds in yon - der  
FL. OB.

1st Sop. At - tune their notes for ears po - lite, So let the  
 2nd Sop. At - tune their notes for ears po - lite, So let the  
 A. Cont. grove, At - tune their notes for ears po - lite, So let the  
 CHO. At - tune their notes for ears po - lite, So let the  
 grove, So let the songs, So let the  
 CL. VIO. I. FL. OB. STGS. WOOD. HORN

1st Sop. words We sing of love Be on - ly such as gen - tle thoughts in -  
 2nd Sop. words We sing of love Be on - ly such as gen - tle thoughts in -  
 A. Cont. words We sing of love Be on - ly such as gen - tle thoughts in -  
 CHO. words We sing of love Be on - ly such as gen - tle thoughts in -  
 words We sing of love Be Lest they her  
 af -

1st Sop. - vite, Lest they her in - no-cence Lest

2nd Sop. & Cont. - vite, Such thoughts in - vite, *p* Lest they her in - no-cence,

CHO. - vite, Such thoughts in - vite, Lest they her in - no-cence, *p* Lest they her in - no-cence Lest

- vite, Such thoughts in - vite, Lest they her in - no-cence,

in - no - - cence, Lest they her in - no-cence, *p*

VIO. I.

1. Soprano  
2. Contralto & Contralto  
CHORUS  
OB. SOLO.

they her in - no - cence af - fright, Be - guile, be -  
in - no - cence af - fright, Be - guile, be -  
they her in - no - cence Be - guile, be -  
in - no - cence af - fright, Be - guile, be -  
in - no - cence af - fright, Be - guile, be -

OB. SOLO.



1<sup>st</sup> Sop.  
2<sup>nd</sup> Sop.  
&  
Cont.  
CHO.

- guile — with mu - sic sweet, — Be - guile, — be - guile, — The —  
- guile with mu - sic sweet, — Be - guile — be - guile The  
- guile with mu - sic sweet, — Be - guile, be - guile, The  
- guile with mu - sic sweet, Be - guile, be - guile, The

1<sup>st</sup> Sop.  
2<sup>nd</sup> Sop.  
&  
Cont.  
CHO.

*rit.* *pp*  
soft and charm - ed hour of night. —  
soft and charm - ed hour of night. —  
soft and charm - ed hour of night. —  
soft and charm - ed hour of night. —

*rit.* *pp* *molto accel.* *f* *ff*  
BRASS TIMP.



(Enter Sophia, in barge.)

**G** Allegro risoluto. Broadly.

CHO. *ff* Hail, Hail! to the Fair! Hail, Hail! to the Fair!

Hail, Hail! to the Fair! Hail, Hail! to the Fair!

*ff Broadly.*

CHO. *ff* Hail! to the Fair! *a tempo* (Sophia comes down Stage.)

Hail! to the Fair! *a tempo*

*rall.* *fff* *marcato TRUMPET.*

SO. *VIO. I.*

**H** RECIT. Which is my own true self.

*rit.* *p*

SO. *a tempo*  
I. who here to - night Do stand a - mazed To find a world so

STGS. HORN.  
*f a tempo*

SO. *Recit.*  
bright? Or she who crept Last night her pil - low to, And

FL.

SO. *a tempo*  
slept and wept The hours al - ter - nate through? Or

STGS.  
*pp* *mf*

SO. *J. Risoluto*  
I. or she, Wak - ing will prove a - non; An this a dream be,

*accet.* *e*

PIZZ. *f* BRASS  
ARCO

SO. *cresc.*  
Let the dream go on, go on!

*f* *TUTTI.*

6

SO. *Allegro molto. (a la Valse) ♩ = 80.*  
Ah!

*f* *TUTTI.* *cresc.*

SO. *With great spirit.*  
For to - night, ———

STGS.  
*p* *With great spirit.*

SO. — for to - night ——— Let me dream out my dream of de - light, Tra la la — la la la

la la — la la la la — And — purchase of sor-row a mo-ment's re -

*rit.*

*rit.*

- spite, I am dazed — like a lark that has gazed On the sun in his

*a tempo* *accel.*

*f* *a tempo* *accel.*

BRASS. B.D. & CYM.

flight. — Let me sing, — Let me sing, — For I wav-er and

STGS. FL.

**(K)** *p* **(L)**

swing Be-tween madness And glad-ness To - night. Let me sing, For I

*p*

SO. (M)

swing Be-tween mad-ness And glad-ness To - night.

FL. OB.

SO. — My eyes are daz-zled and dazed with a strange de -

*mf* *p*

SO. - light. I — am dazed — like a lark that has gazed On the sun

BRASS. *f* *p*

SO. in his flight. Ah! Ah! Ah!

*con grazia* *p* *pizz.* *HORN.* *pp con grazia* *TRIANG.*



SO.

Ah Ah

SO.

Ah

ENCORE

TUTTI.

SO.

SO.

(P)

For to - night, for to - night, Let me

SO. dream out my dream of de-light, Tra la la — la la la la — la la

STGS.

SO. la la — And — pur-chase of sor-row a mo-ment's re-spite I am

*rit.* **Q** *f*

*rit.* **TUTTI.**

SO. dazed — Like a lark that has gazed On the sun in his

*a tempo* *accel.*

*a tempo* *p* *accel.*

SO. flight. — Ah — For I

*f* **R** *f* *p*

STGS. FL.

wa - ver and swing Be - tween mad - ness And glad - ness To - night! Let me

SO sing, Ah!

*pp accel.*

SO 'Twixt mad - ness and glad - ness to - night, to -

*sf accel. molto lunga sf*

*f accel. molto sf*

Red. \*

TUTTI.

SO - night!

*Presto sf*

N<sup>o</sup> 22

## TRIO.- (Honour, Partridge and Gregory.)

cue. PARTRIDGE:- "Gregory, I will be the father of your children."

♩ = 126.  $\frac{\text{Allegro con brio.}}{\text{Allegro con brio.}}$

Honour.

Partridge.

Gregory.

Piano.

*tutti.* *STGS.*

HON.

PAR.

GRE.

CL. WITH VOICE.

1. Says a well-worn Saw, and a deep one, And lov-ers be-lieve it  
2. "As you make your bed you must lie there" An-o-ther old Saw doth

HON.

PAR.

GRE.

true, That what's e-nough to keep one Is ev-er e-nough for  
say. Then do not wake-ful sigh there But mer-ri-ly snore a-

(A)

TON. Is ev - er e - nough for two.  
-way, But mer - ri - ly score a - way.

CAP.

GRE. If that be true, F  
And thank - ful be E  
If that be true, F -  
And thank - ful be E -  
PICC.

S. DRUM.

TON.

PAR. - nough for two Is log - ic - al - ly plen - ty For four, And thus 'Tis  
- ter - nal - ly, That straw is cheap and plen - ty, When joys do come Ad

GRE. - nough for two Is - log - ic - al - ly, plen - ty For four, And thus 'Tis  
- ter - nal - ly, That straw is cheap and plen - ty, When joys do come Ad

BRASS.

TON.

PAR. plain to us We might go on, We might go on, go on, go on, go  
lib - i - tum, They may go on, They may go on, go on, go on, go

GRE. plain to us We might go on, We might go on, go on, go on, go  
lib - i - tum, They may go on, They may go on, go on, go on, go

FAG.



HON. *rit.*

PAR. Ah! Ah!

GRE. on, go on, We might go on to twenty! Ah!  
on, go on, They may go on to twenty! Ah!

*f* *rit.*

TUTTI.

(B) *Con grazia.*

HON. Saws, Saws, Wise old Saws, Give them all their due, And

PAR.

GRE.

*Con grazia.*

*pp* STGS. CL.

TRIANG.

HON. let us pay Res - pect to - day Their an - cient wis - dom to (C)

PAR.

GRE.

*f*

HON. Pause, pause, Seek not flaws, Let ripe old age con - tent 'ee;

BAR. Pause, pause, Seek not flaws, Let ripe old age con - tent 'ee;

GR. Pause, pause, Seek not flaws, Let ripe old age con - tent 'ee;

HON. Bow to them, And pass them Nem - i - ne dis - sen - ti - en - te.

BAR. Bow to them, And pass them Nem - i - ne dis - sen - ti - en - te.

GR. Bow to them, And pass them Nem - i - ne dis - sen - ti - en - te.

HON. -te, Nem - i - ne dis - sen - ti - en - te.

BAR. -te, Nem - i - ne dis - sen - ti - en - te.

GR. -te, Nem - i - ne dis - sen - ti - en - te.

STGS. WOOD HORNS

PIZZ

## ENCORE.

## DANCE.

STGS. WOOD. HORNS.  
*pp* *delicato*  
(Not too fast.)

PIZZ.

The first system of musical notation for the Encore Dance. It features a grand staff with a treble and bass clef. The key signature is two sharps (F# and C#). The tempo and dynamics are marked as *pp* *delicato* (Not too fast.). The instrumentation includes STGS. WOOD. HORNS. and PIZZ. (Pizzicato). The music consists of four measures, with the first measure containing a treble clef and a key signature change to two sharps.

The second system of musical notation for the Encore Dance. It continues the piece with four measures of music, maintaining the same key signature and instrumentation as the first system.

(D)

PRC. CL.

TRIANG.

The third system of musical notation for the Encore Dance. It begins with a circled 'D' in the treble staff. The instrumentation includes PRC. CL. (Piccolo Clarinet) and TRIANG. (Triangle). The music consists of four measures, with the first measure containing a treble clef and a key signature change to two sharps.

The fourth system of musical notation for the Encore Dance. It continues the piece with four measures of music, maintaining the same key signature and instrumentation as the previous systems.

*ff* TUTTI

The fifth system of musical notation for the Encore Dance. It begins with a fortissimo (*ff*) dynamic marking and the word 'TUTTI' (all). The music consists of four measures, with the first measure containing a treble clef and a key signature change to two sharps.

N<sup>o</sup> 22a

## MELOS.

*Cue:—* LADY BELLASTON. "Who has been an object of my charity."

Andante con espress.  $\text{♩} = 50$ .

Piano.

The first system of musical notation is for a piano accompaniment. It consists of a grand staff with a treble and bass clef. The key signature is two sharps (F# and C#), and the time signature is 8/8. The tempo is marked 'Andante con espress.' with a quarter note equal to 50 beats. The dynamics are marked 'mf' and 'STGS'. The music features a melody in the treble clef and a bass line in the bass clef. The melody is composed of eighth and sixteenth notes, while the bass line consists of quarter and eighth notes. The system ends with a fermata over the final note.

(*pp* when Tom speaks.)

The second system of musical notation continues the piano accompaniment. It features a melody in the treble clef and a bass line in the bass clef. The melody is composed of eighth and sixteenth notes, while the bass line consists of quarter and eighth notes. The system ends with a fermata over the final note.

The third system of musical notation continues the piano accompaniment. It features a melody in the treble clef and a bass line in the bass clef. The melody is composed of eighth and sixteenth notes, while the bass line consists of quarter and eighth notes. The system ends with a fermata over the final note.

The fourth system of musical notation continues the piano accompaniment. It features a melody in the treble clef and a bass line in the bass clef. The melody is composed of eighth and sixteenth notes, while the bass line consists of quarter and eighth notes. The system ends with a fermata over the final note.

The fifth system of musical notation continues the piano accompaniment. It features a melody in the treble clef and a bass line in the bass clef. The melody is composed of eighth and sixteenth notes, while the bass line consists of quarter and eighth notes. The system ends with a fermata over the final note.

## No. 23.

## FINALE—ACT III.

cuc. SOPHIA:—"I dare not be guilty of disobedience!"

Allegro con spirito. ♩ = 120.

Piano.

SO. Hark! the mer - ry mar-riage bells: Ding dong ding dong Ding dong ling - a - long

HON. Hark! the mer - ry mar-riage bells: Ding dong Ding dong

TOM. Hark! the mer - ry mar-riage bells: Ding dong Ding dong

*sf* PIZZ. FL. WOOD.

SO. Come, you swains and dam - o - sels —

HON. Come, you swains and dam - o - sels Ding dong ding dong Bring the ring a - long

TOM. Come, you swains and dam - o - sels Ding dong Ding dong



SO. Quick! you maids with cheeks like roses, Go you, ga - ther

HON.

TOM.

FL.

TRIANG.

AKCO

SO. pret - ty pos - ies, Hail the hap - py man a - long

HON.

TOM.

Ding, dong, ding,


HORN

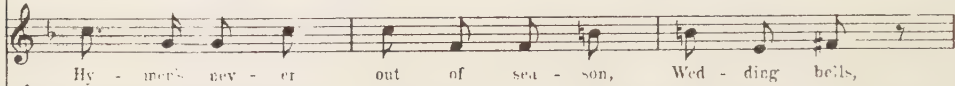
SO. Ding dong

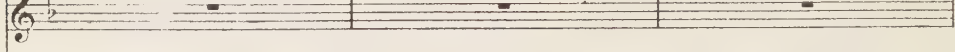
HON. Bring his wav' - ring mind to rea - son,


TOM. dong, ding, ding - a - dong, dong.

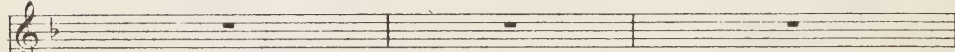
ff

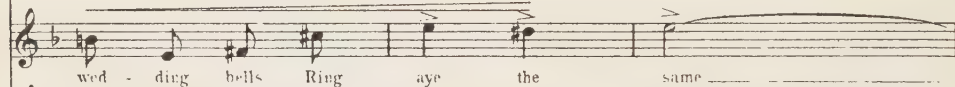
SO. 


HON. 


TOM. 

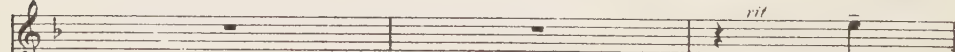



SO. 

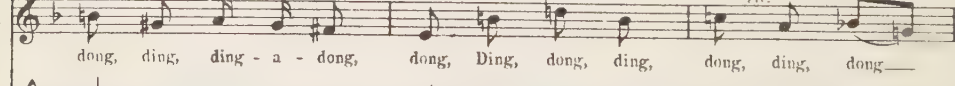
HON. 


TOM. 



SO. 

HON. 

TOM. 



**FF** *a tempo*

SO Lord and La - dy, Squire and Dame, Good - man Gos - sip, Hodge and Au - drey.

HON. Ding dong Ding dong

TOM Ding dong Ding dong

CHO. Lord and La - dy, Squire and Dame, Good - man Gos - sip, Hodge and Au - drey.

Ding dong Ding dong

STGS WOOD. HORN.

*f a tempo*

TRIAN.

SO Ah!

HON. Come, you swains and dam - o - sels Keep the mer - ry mar - riage bells

TOM Come, you swains and dam - o - sels Keep the mer - ry mar - riage bells

CHO. Come, you swains and dam - o - sels Keep the mer - ry mar - riage bells

TUTTI.

*f* *ff*

*ped.* *pizz.*

SO. Ring - ing, ring - ing, ring - ing, ring - ing, Dong ding dong. —

HON. Ring - ing, ring - ing, ring - ing, ring - ing, Dong ding dong.

TOM. Ring - ing, ring - ing, ring - ing, ring - ing, Dong ding dong.

CHO. Ring - ing, ring - ing, ring - ing, ring - ing, Dong ding dong. —

FL. *f*

*f*

SO. Ring the mer-ry, mer-ry, mer-ry mar-riage bells. Ring the

HON. Ring the mer-ry, mer-ry, mer-ry mar-riage bells. Ring the

TOM. Ring the mer-ry, mer-ry, mer-ry mar-riage bells. *Pesante.* Ring the

HO. Ring the mer-ry, mer-ry, mer-ry mar-riage bells. *ff* ding dong ding dong. Ring the

Ring the mer-ry, mer-ry, mer-ry mar-riage bells. *ff* ding dong ding dong. —

*Pesante.* *ff*

TUTTI.

SO. mer - ry, mer - ry bells. Ring the

HON. mer - ry, mer - ry bells. Ring the

TOM. mer - ry, mer - ry bells. Ring the

CHO. mer - ry, mer - ry bells. Ding dong ding dong. Ring the  
ding - a - dong Ding dong ding dong.

SO. mer - ry, mer - ry bells. **HH** Ding Dong Ding

HON. mer - ry, mer - ry bells. **ff** Ding dong Ding dong Ding

TOM. mer - ry, mer - ry bells. **ff** Ding dong ding dong ding dong ding ding

CHO. mer - ry, mer - ry bells. **ff** Ding dong ding dong ding ding ding ding  
ding - a - dong Ding dong, ding dong ding dong ding dong ding



*lunga pausa*

SO. — Ring out the mar - riage bells Ding dong ding

HON. dong, Ring out the mar - riage bells Ding dong ding

TOM. dong, Ring out the mar - riage bells Ding dong ding

CHO. dong, Ring out the mar - riage bells Ding dong ding

lunga pausa

**Presto.**

SO. dong. With a

HON. dong. With a

TOM. dong. With a

CHO. dong. With a

**Presto.**

PRINCIPALS with CHORUS.  
Jl G. (Presto.)

255

Ho.

fal la la la la la la

fal la la la la la la

*ff*

Ho.

la With a fal la la la la la la la

la With a fal la la la la la la la

1. la With a la. 2. **JJ** *ff*

la With a la. *ff*

*ff*

*Curtain.*

CHO.

*f*

*accel.*

*poco*

*8*

*a*

*8*

*poco*

*lunga pausa*

*f*

*ff*

*Ed.*

END OF OPERA















